

A  
DESCRIPTION  
OF THE  
FIRST DISCOVERIES

Of the ANTIENT CITY of  
*HERCULANEUM.*

Found near *Portici*,  
A Seat of his Majesty the King of the  
*TWO SICILIES.*

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Written in ITALIAN by the Marquis Don  
*MARCELLO DI VENUTI.*

Translated into ENGLISH.

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To which are added,

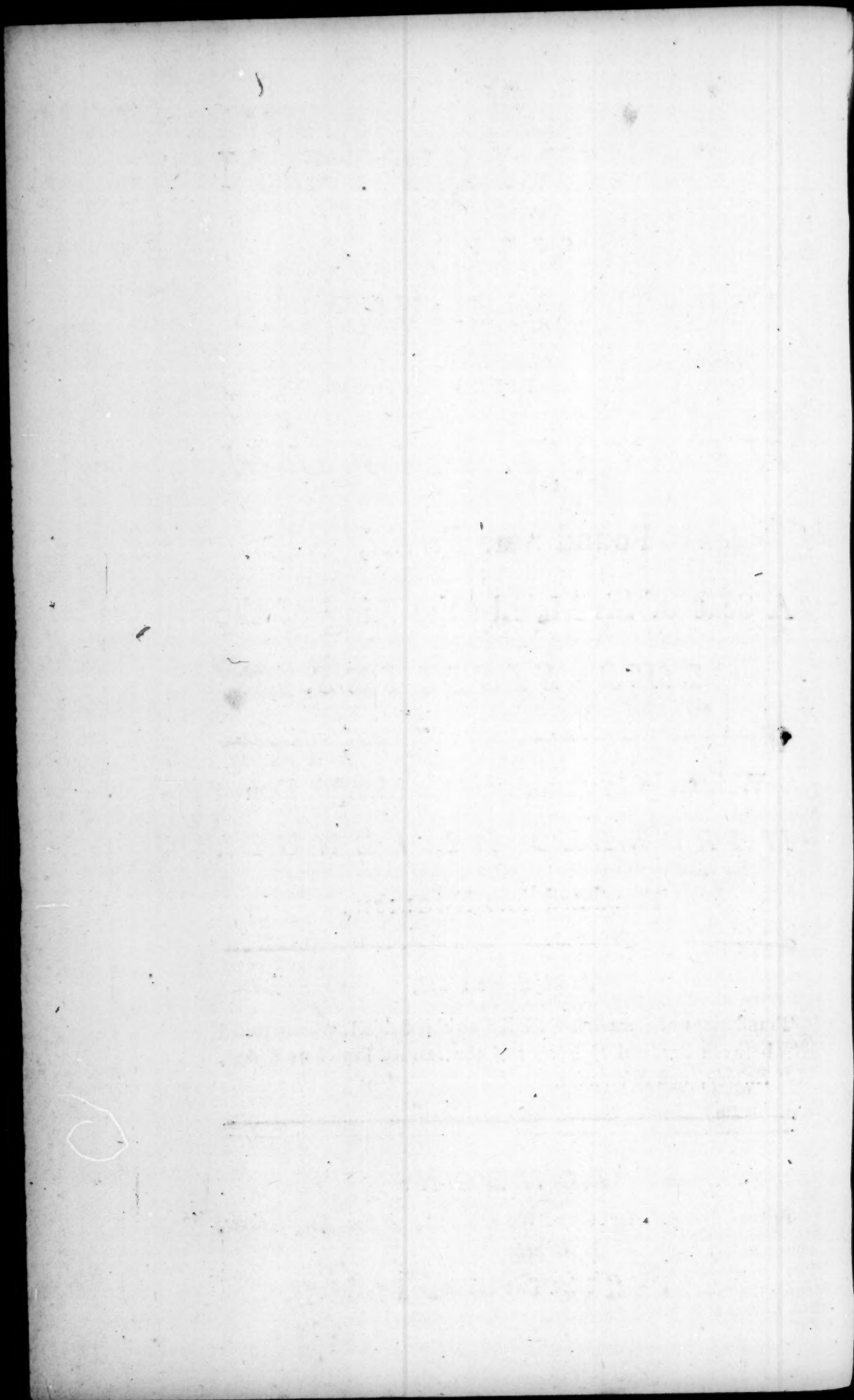
Translations of some LETTERS on this Subject, which passed  
between Cardinal *Quirini*, and the learned Professors *Gesner*,  
*Reimar*, and *Feverlinus*.

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L O N D O N :

Printed by and for GEO. WOODFALL, at the *King's-Arms*,  
*Charing-Cross.*

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# T O T H E P U B L I C.

**A**S one Translation of this Work hath already appeared, some Reason, may be expected for the Publication of this. — Facts are always the strongest Arguments: — In *April* last the Publisher received a Copy of the *Venetian* Edition of this Book, which he immediately put into the Hands of the Translator, and gave publick Notice thereof by Advertisement in the *General Advertiser* of the 4th and 6th of *April*.

Hence it is plain, that this Translation was begun first, and proper Notice given, that no one else might put themselves to any unnecessary Expence or Trouble; nay, Mr. *Skurray* says in his Preface to his Translation, that on seeing the Original hereof advertised, he bought it to peruse and *translate at his Leisure Hours*. This is a Confession that he did not begin till near a Month after this Translation was advertised to be undertaken.

But enough of the (1) Justice; let us proceed to the Merit of Mr. *Skurray's* Translation: He has told us he translated it at his *Leisure*; very extraordinary, that any Gentleman, between the 1st of *May*, the Day the *Italian* Edition was published in *London*, and the 20th of *June*, the Day on which Mr. *Skurray* published his Proposals, could find Leisure Time to *translate*, and after this his Friends to give a *proper Revision and Correction* to upwards of 150 Pages; especially as it was translated from a Language it is plain he was not Master of.

That it was performed in a Hurry, might be some Excuse for Faults in this Edition, pushed on faster than the Editors chose,

A 2

merely

(1) Custom immemorial has always been held equal to written Law. In the present, or a like Case, the Rule has always been this: The Person who first procures a Copy of any Book, of which he thinks a Translation will be agreeable, immediately gives a publick Notice, generally by Advertisement in a News-Paper, that such or such a Thing, naming the Title, is in the Press, and will be published as soon as may be. — The latter Part of which Promise the Publick is always sure the Bookseller will for his own Sake perform, as soon as may be consistent with the Circumstances of the Case.

merely to defend invaded Property; but what Excuse can be found for a Work said to have been *translated* at Leisure, and not offered to the Publick, till it had received a *proper Revision and Correction*? What can be said in Behalf of such a Writer, when the following CATALOGUE OF ERRORS is presented to the Publick View, not as an entire Collection, but only as a Specimen of what may be met with in almost every Page.

Here it may be observed, that the first Part of this Work turns principally on two Points, *Hercules* the Founder, and *Vesuvius* the Destroyer; the second, on the Excellencies or Peculiarities of the Works of the Antients: -- So, in the following Catalogue it may be noticed, that I have only marked such as related to the principal Heads of the Story; passing by the numerous Mistakes of a lower Class, and the verbal Inaccuracies which occur in almost every Line: Besides, his corrupt Writing of *Latin* and other proper Names, render it very difficult for the Reader to know the Persons and Places spoken of. I shall quote the Pages in the *Italian* from Mr. Meyer's Edition, because in more Hands than any other. And first

## OF OMISSIONS.

<i>Italian</i>	<i>Shurveys</i>	
p. 7	p. 10	A Note omitted, which mentions a Medal with the Figure of <i>Hercules</i> , and the Remains of his Temple at Cadiz.
	12	<i>Hercules's</i> Prophecy of the future Grandeur of Rome, omitted.
9	18	Seneca's <i>Situation of Herculeaneum</i> omitted also.
14	42	Part of a Note omitted, in which are the Names of seven Authors quoted concerning the Eruptions of <i>Vesuvius</i> .
32	63	Speaking of the Duumviri, that they were frequently continued and confirmed in that Office, is omitted.
50	69	Speaking of the Form of the antient Theatre, he has omitted or whether it was after the Manner of the <i>Tuscans</i> , who inhabited the Neighbourhood of <i>Phlegra</i> . By this he has made the <i>Osci</i> build <i>Nola</i> instead of the <i>Tuscans</i> .
54	79	The Repeopling of <i>Herculeaneum</i> omitted. And
62	80	Speaking of <i>Titus's</i> Care to restore the Losses of the Inhabitants of the <i>Campania</i> , which had been ruined by continual Earthquakes. This Journey of <i>Titus</i> into <i>Campania</i> is attested by too many Authors to admit a Doubt; and the Rebuilding the Gymnasium of <i>Naples</i> by that Emperor, is sufficiently; all omitted; as also
ib.	83	The Triumviri for settling the Colony of <i>Herculeaneum</i> .
65	94	Speaking of the Art of Perspective, front and back
73		Parts well proportioned, omitted.

<i>It.</i>	<i>Sk.</i>	
76	97	In describing the Minotaur, the <i>Arm</i> is omitted, where it could only be named to shew that it was not a <i>Leg</i> .
80	103	In describing the Neapolitan <i>Country Dances</i> , which he elegantly calls <i>Dancing Bouts</i> , he has omitted their <i>imitating the Windings of the Labyrinth</i> .
88	113	A <i>Bas-Relief</i> omitted concerning the <i>antient Vintage</i> .
90	117	In the Diary of the Discovery, the Things found on the 4th and 5th of July are omitted, and those discovered on the 6th dated the 4th.

Here it may not be amiss to give an Instance of his Method of abridging a tedious Paragraph, composed of Words he did not understand.

<i>It.</i>	<i>Skurray.</i>	<i>Our Translation.</i>
92	120	<div> A Vase with its Cover ;  a sacrificing Cup, with a  Handle ; and several o-  ther Rarities and Curiosi-  ties, Fragments of Brass  Pans or Basons, &amp;c. </div> <div> A Vase with its Cover,  which I believe to have  stood on a Tripod, hav-  ing Handles entire ; a  Simpulum, with its Han-  dle, all of Brass, very cu-  rious and perfect ; besides  Fragments of other large  Patera ; Handles of Ves-  sels, one of which was  Fellow to a former ; and  two other crooked Pieces,  being Fragments of Brass  Pans. </div>

p. 95.

By this Time, possibly, the Reader may be as weary of this omisive Subject, as the Writer ; proceed we therefore to

#### A D D I T I O N S.

As none could reasonably be expected, so they are very few, and those chiefly in the Notes ; the principal of which is in p. 29, where a Note is added in *French*, which induces me to think this Work has been translated into *French*, and that this Note was added in that Edition, and so copied with the rest of the Notes, most of which are left in their original Language, as are also the *Latin* Pieces at the End of the Volume. — Seems it not probable, from the Circumstance of the *French* Note, that this Translation from the *Italian*, has been strained through a *French* Translation ? especially as the other additional Notes are in *English* ; and truly valuable they are !

That in p. 54, is inestimable. — How long has *Vomitoria* been *Latin* for *Doors* ?

In p. 68, he is excessive kind, in telling us the Office of an *Ædile*, which any School-boy might have transcribed from *Littleton's Dictionary*.

Those in p. 92, 101, and 102, are of the same Value, dug out of the same Mine, with equal Skill and Labour.

In 101, he sufficiently informs the World of his Skill in Painting, by his Ignorance of the Difference between *Vermillion* and *Okre*.

I must beg the Reader's Patience a little longer; while I lead him through a Maze of

## B L U N D E R S.

It.	Sk.	
9	11	The Ports of Leghorn and Port Hercule called <i>Gates</i> .
20	26	The Inhabitants of <i>Herculaneum</i> erect a Statue to Lucius Munatius Concessianus, in Gratitude for that, in the Time of Scarcity <i>he lived at his own Expence</i> , instead of <i>he supported them all at his own Expence</i> .
23	30	A College of <i>Bishops</i> in Rome before Christ!
ib.	ib.	<i>King John</i> for <i>Queen Joan</i> .
26	33	A Country covered with <i>Rust</i> , &c. See the whole Passage: <i>Skurray.</i>
		To conclude; if this Country (notwithstanding its having been destroyed by frequent Thunders and Lightnings, and laid waste by the terrible Eruptions of Vesuvius, and covered with <i>Rust</i> and <i>Dross</i> ,) appears such a pleasant Place in our Time, What must it have been in former Ages; in the Time of Augustus, when the Roman Triumphers, without any Fear of the Flames, used with Pleasure to frequent it?
		<i>Our Translation.</i> I shall now conclude, with observing, that if this Tract of Country be so pleasant and charming in these Days, after so many repeated Eruptions of <i>Vesuvius</i> , which belched out in Thunder Showers of Stones and Rocks; what must it have been in former Ages; in the Days of <i>Augustus</i> , when the <i>Romans</i> , amidst their Triumphs over the World, frequented it, with a Pleasure no ways damped by the Apprehensions of destructive Fire. p. 39
29	37	To prove that, that ought not to be taken as a Denial of the Thing; instead of though the Proof, as merely negative, is not conclusive.
ib.	ib.	I shall also quote, for nor shall I stay to quote.
38	49	The Villa belonging to that Family, and the great Captain da Loffredo, is thought not to have been situated so near; instead of the Villa of that great Captain, [meaning Pompey] and his Family, in the Judgment of Loffredus, was not situated so near.



<i>It.</i>	<i>Sk.</i>	
42	55	<i>Caverns and Dens in a Theatre, where situated ?</i>
59	76	<i>Domitia and her Father make three.</i>
74	95	<i>Two Pictures round the Bottom of the Temple ; for at the farther End of the Temple.</i>
78	101	<i>Thighs, for Arms, &amp;c. See the Passage :</i>
		<div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> <p style="text-align: center;"><i>Skurray.</i></p> <p>I was struck with Amazement, at the Body of Theseus, which was more lively than ever : At his Members, and his heroick and nervous Arms ; and could not help observing to Don Ciccio Solymena, that his <i>Thighs</i> seemed rather of the longest ; but I find it was the usual Manner of painting the Heroes formerly ; for Sig. John Baptist Porta is of Opinion, &amp;c.</p> </div> <div style="width: 48%;"> <p style="text-align: center;"><i>Our Translation.</i></p> <p>I was struck with Astonishment, in viewing the Flesh of Theseus, more lively than before ; and his Members, and his nervous Arms. I had here Occasion to reply to Don Ciccio Solymena, who thought them a little too long, that this was the Custom of painting Heroes ; telling him at the same Time, that he might consult hereupon John Baptist Porta, &amp;c.</p> </div> </div>
		p. 83
87	112	<i>Bottles, for Amphora.</i>
96	125	<i>A Decree concerning the Ludi Athletici and Plebisciti ; instead of a Decree concerning the Ludi Athletici ; and two Plebiscita.</i>
104	135	<i>They found some curious Statues that had been secretly conveyed out of the Kindom. — Where did they find the Statues that had been carried out of the Kingdom ? The Original says, — Statues which they secretly carried out of the Kingdom.</i>

I shall now close with a few Names, which will serve to shew how competent a Stock of Learning he has to qualify him for a Translator, *viz.*

Alessia	} for	Alexia	} for	Lycophon
Caii		Cornelii		Æthra
Crateis		Crater		Periphetes
Eliano		Ælian		Potitii
Ercole		Hercules		Precinctio
Eschile		Æschilus		Theutras
Esichius		Hefychius		Tingis, now
Huezio		Huetius		Tangier

*N. B.* *Skurray* every where calls *Herculaneum*, *Heraclea* ; though the very Author he attempts to translate, labours to prove that it was called *Herculaneum*. See Part I. Chap. 3.





THE  
AUTHOR'S  
PREFACE.



F the Discovery of any remarkable Monuments of venerable Antiquity, which for many Ages have been buried in the Earth, or otherwise suffered by all-devouring Time, has been always esteemed one of the noblest Pleasures of the Learned, and of all those who take Delight in being Patrons or Friends to the Sciences; how infinitely greater must be the Glory of his Majesty the King of the *Two Sicilies*, who has had the good Fortune, I do not say to discover little Remnants and Fragments, but, if the Expression may be used, has unburied an entire City, adorned with magnificent and precious Furniture; with Theatres, Temples, Pictures, Houses, Colossal and Equestrian Statues, as well of Marble as Brass, and of the most excellent Workmanship.

The Fame of this fortunate Discovery, worthy only of a King, to whom Fortune has given every Thing desirable, has excited such Amazement in the whole World as not only raises an Envy in the Possessors of the more beautiful Collections, and in the more polite Nations, but also a commendable Curiosity in all those who delight in History and Antiquity, I may say in all those who have fine Sense.

As I happened to be the first who had the Honour to communicate and explain to his Majesty the first Discoveries of these singular Monuments; and seeing divers Accounts and Relations come out daily, and several illustrious Members of the Republic of Letters striving who should be the first to discourse thereon, I resolved, with the sole End of satisfying the many Requests, which have been made to me from several Parts of *Europe*, to publish a minute Description of the first Discoveries, which were made under my Direction, together with some short Dissertations which, some Time since, I read, on this Subject, to our *Etruscan Academy of Cortona*; and to the End, that those who have taken upon them to make the Designs, may be able

to prosecute the Description. And, concerning this, Signor *Proposto Muratori* expresses himself thus (1): *Inter tot pretiosa antiquitatis Romanæ monumenta, statuas, columnas, aliæque elaborata marmora, quæ in Villa Resinæ extra Neapolim anno 1739, effossa sunt, & adhuc effodiuntur, & quorum descriptionem sperare nos facit doctissimus Eques Venuti, primum hoc marmor effodientibus sese obtulit, ex quo innotuit ibidem extitisse Theatrum cum orchestra, &c.*—" Among so many valuable Monuments of Roman Antiquity, Statues, Pillars, and other well wrought Marbles, which were dug up, in *Villa Resina* without the City of Naples in the Year 1739, and are still digging up, the Description whereof we expect from the most learned Knight *Venuti*, this Marble first presented itself to the Diggers; whence it was evident, that a Theatre with an Orchestra had been situated on that very Spot, &c." This and other Accounts have been transmitted to him by me, and the Abbot *Ridolfino Venuti*, my Brother, Antiquary to the Pope. Signor *Gori* is about to print a Work entitled, *Collectanea Antiquitatum Herculaneensium*, consisting of a Collection of all the Relations, which have been hitherto published, by him learnedly animadverted on; among many other Things, there are several Letters concerning these Discoveries, which he received from me, and my aforetaid Brother.

But my domestick Affairs requiring me, with his Majesty's Permission, though to my great Regret, to return home, I could not be present at the Prosecution of this noble Enterprize. And as his Majesty was graciously pleased to command me to write a Dissertation on these Antiquities, which he kindly received, and transmitted to the Court of Spain; this being done in the limited Time of a few Hours, lays me under the Necessity of writing it over again, in a new, distinct, and better Method, to satisfy the impatient Curiosity of many Persons; to the End that if this my succinct Relation should happen to fall into other Hands, they may be better informed concerning these Discoveries, and the History of them; they are daily increasing, and have to my no small Satisfaction, perfectly confirmed all which I had from the Beginning, as by a kind of Foreknowledge, ventured to affirm, that in that Place where they first began to dig, was buried not only a large and sumptuous antient Theatre, but also a most antient City, which by the Greeks, and in particular by *Strabo*, was called *ἩΡΑΚΛΕΙΟΝ*, and by the Latins, as *Pliny* and many others, *Herculanum* and *Herculaneum*, situated in the *Campania Felix*, whose Situation cannot be better described than in the Words of *Tibullus* (2) who says: *Omnium non modo Italia, sed toto orbe terrarum pulcherrima Campaniæ plaga est; — Hic illi nobiles portus — Hic amicti vitibus montes Gaurus, Falernus, Massicus, & pulcherrimus omnium Vesuvius Ætnæ ignis imitator. Urbes ad mare Formiæ, Cumæ, Puteoli, Neapolis, HERCULANEUM, Pompei, &c.*—" *Campania*

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(1) Tesoro delle Iscrizioni pag. 2021. 7.

(2) Lib. i. de Bell. Samnit.

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 “ City from the Tower of *Prænestæ*.” *Elias Vineto* is again  
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(1) In *Cornucop.* pag. 207. edit. Venet. anni, 1496

(2) *Lib. i. cap. 19.*

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(2) Lib. i. cap. 19.

(3) Lib. iv. cap. 1.



*tarch*, in the Life of King *Pyrrhus* says the Battle was fought; which, if he had better observed *Florus* he must have found; and these new Discoveries more and more confirm it.

But to return to the Distribution of the Work, I shall afterwards treat of the first Eruption of *Vesuvius*, as I publickly read the same in our *Etruscan* Academy. Finally, in the second Part, I shall describe the Antiquities found, with a Relation of the first Discoveries of the Theatre, Temples, and Pictures, made in my Time. There have since been found other Paintings, as a naked *Hercules*, as large as the Life; a Satyr holding a Nymph in his Arms; *Virginia* accompanied by her Father, and  *Icilius* her Spouse, while *M. Claudius* demands her before the Decemvir *Appius*; and the Education of *Achilles*, by the Centaur *Chiron*; but that of *Virginia* is universally admired above all, being the best preserved. Also two Basso-Relievos; one of which represents some Persons playing at Dice, with a Name written in *Greek* under each Person; the other represents a Coach drawn by a Parrot, and guided by a Grafshopper.

I congratulate the present Age, for that it has been able with its own Eyes to look back, contemplate, and in effect be a Witness of ancient History, as well as the Customs of the Antients. If any Wish for Perpetuity was ever accomplished, I think we may so esteem the Motto on a Medal of *Titus*, having on the Reverse a fine Temple, adorned with Horses, six Columns, and three Statues. The Motto is, AETERNITATI FLAVIORVM. This is no Place to examine into the Legitimacy of the Medal, or to decide to what Fabrick it alludes; but it is easy to reflect that as those Monuments of Antiquity lately found, which were erected in *Herculaneum* to the Honour of the *Flavian* Name have eternized that Imperial Family; they will for the future carry with them to all the Learned, the glorious Name of *Charles Bourbon*, the most fortunate King of the *Two Sicilies*.

It only remains to note, that in all I shall say, I intend solely to relate what I saw with my own Eyes; and I protest I have not the least Intention to publish, or minutely describe the other beautiful Things which have been found since; nor to prejudice any one who may intend such an Undertaking: But only that this my little Treatise, in which there are some Things which perhaps are not known to others, (since that an infinite Number of Things found lye in Confusion, or are buried in Heaps) may serve as a Forerunner, and Guide to that great Work, which is preparing by the Order of his Majesty. And of this to give one single Example: I have seen in a Relation in the *French* Language, which is printed, the Inscription of *Mammianus Rufus* (a Descendant perhaps of that *L. Mammius*, called by *Dionysius* (1) *Vir non obscurus*, "a Man of Note" who saw engraved the Oracle in the Temple of *Jupiter Dodoneus*) found in the Theatre looking towards the Sea-Coast, after the Manner of other Theatres, and particularly according to *Florus*, and *Orosius* of *Tarentum*; which is thus written:

(2) *Dionys. Halicarn. Antiq. Rom. lib. i. pag. 1.*

L. ANNIVS. L. F. MAMMANIVS. RVFVS. IIVIR  
 QVINQ...EATRO... NVMSIVS. P. F.  
 ARO.....HERCVLANEN....

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L. ANNIVS L. F. MAMMIANVS. RVFVS. IIVIR.  
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 P. F. AR...TEC....

And as the Diggers broke and destroyed every Thing, so this Architrave, though whole in the Ground, was shattered to Pieces; so that perhaps different Things were put together, and by that Means every Thing confused (2). It was indeed proposed, that every Thing should be preserved; but that could not be obtained; only the more precious Things are preserved, and placed as Ornaments in the Royal Villa of *Portici*; in which the following Inscription is put up, which I proposed, and which for its Plainness I take great Pleasure in.

K A R O L V S. R E X  
 PHILIPPI. V. HISPANIAR. REGIS. F.  
 LVDOVICI. GALLORVM. DELPHINI. N.  
 LVDOVICI. MAGNI. PRONEPOS  
 THEATRVM. SPLENDIDISSIMVM  
 OLIM. TITO. IMPERANTE. A. VESEVO  
 OBRVTVM. ET. TEMPORVM INIQVITATE  
 DIRVTVM  
 IN. APRICVM. RESTITVIT  
 SIGNA. ET. STATVAS. AD. VILLAE  
 ELEGANTIAM. ACCEDERE  
 IVSSIT  
 ANNO. MDCCXXXIX.

“ King

(1) See p. 51, 52.

(2) And what else could be expected? since this most magnanimous King permits this inestimable Mine to be dug by Galley-slaves chained two and two;—And it is a general Complaint among Travellers in their Letters hither concerning this Place, that all those called Superintendants are totally ignorant of what they are about: Nay, our Author makes almost the same Complaint in several Places.

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a 2

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(1) *Dionys. Halcarn. Antiq. Rom. lib. i. pag. 15.*



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" King *Charles*, Son of *Philip V.* of *Spain*, Grandson of  
 " *Lewis* Dauphin of *France*, Great Grandson of *Lewis* the Great,  
 " restored to Light a most magnificent Theatre, once over-  
 " whelmed by *Vesuvius* in the Reign of *Titus*, and destroyed by  
 " the Iniquity of the Times; and commanded the Images and  
 " Statues to be made the Ornaments of his Palace, in the Year  
 " 1739."

From the fortunate Success of these wonderful Discoveries, must certainly be derived one Part of the immortal Renown, due to his Majesty *Charles VIII.* King of *Naples*, who has laboured for the Happiness of his Country, by the Protection of honest Men, his Buildings, and his Valour; by increasing Commerce, to the infinite Benefit of his Subjects; and by his publick Works, among which may be reckoned the enlarging and better securing the Mole, which is adorned with new Fountains, and in particular bringing thither the grand Fountain enriched with most beautiful Basso Relievos, wrought by *Benedetto da Majano*, which lay abandoned and neglected among the Ruins of the famous Villa of *Poggio Reale*, the pleasant Retreat of King *Alphonfus*.

Permit me to mention, that I proposed to remove hither from the Arsenal of the Castle of *Naples*, a large brazen Statue made by the famous *Donatello*, which I imagine to be the Effigies of *Francis Sforza* treading on a Serpent; and which bears a just Allusion to the Temper of our Monarch, who is a great Enemy to, and Oppressor of Vice. All which was performed under the Direction of *Don Michele Reggio*, Captain General of the Marine, heretofore Lieutenant and Captain General of *Naples*, and Counsellor of State, who ordered the following Inscriptions to be put on the four Fronts of the above mentioned Fountain, which being different, the courteous Reader will permit me to copy here.

## I.

GENIO  
 CAROLI. REGIS  
 PHIL. V. HISP. REGIS. F.  
 QVOD  
 NEAPOL. REGNO. RESTITVTO  
 VIRTVTEM. ALVERIT  
 VITIA DEPRESSERIT

" To the good *Genius* of King *Charles*, Son of *Philip V.* King  
 " of *Spain*, in Acknowledgment, that, upon the Restoration of  
 " the Kingdom of *Naples*, he protected Virtue, and discouraged  
 " Vice.

## II.



( xiv )

II.

QVOD  
LACVM. EREXERIT  
ORAM. MARITIMAM. MOLES  
PORTVMQ. VI. MARIS  
DIRVTVM  
RESTITVERIT

“ That he improved the Lake ; restored the Sea-coast, the  
“ Moles, and the Haven, which was demolished by the Violence  
“ of the Sea.”

III.

QVOD  
TRIEMES. NAVESQ.  
AVXERIT  
ET. NOBILIB. EPHEBIS  
CLASSICAM  
ACADEMIAM  
FVNDAVERIT.

“ That he augmented the Number of the Gallies and Ships ;  
“ and founded a Naval Academy for young Noblemen.”

IV.

QVOD  
CVRIAM. COMMERCII  
INSTITVERIT  
VOTA. PVBLICA  
D. D.  
M.D.D.C.XXXIX.

“ Dedicated by publick Contribution, in the Year 1739, on  
“ account of the Erection of the Court of Trade.”

The most grateful Acknowledgements of the learned World are therefore due to the Magnificence of the invincible *Charles* King of the *Two Sicilies*, who not regarding any Expence, has not only caused those precious Monuments to be dug out of the Bowels of the Earth, but also preserves them with the greatest Care ; having restored to the World a City long since buried, the Memory of whose Existence was almost forgot ; and of which may be said, as *Seneca* (1) formerly did of the Villa of *Cæsar* near our

(1) De Ira, lib. iii. cap 23.

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(1) De Ira, lib. iii. cap 23.

our *Herculaneum*: *C. Cæsar Villam in Herculansenſi pulcherrimam, qua mater ſua aliquando in illa cuſtodita erat, diruit, fecitque ejus per hoc notabilem fortunam; ſtātem enim prænavigabamus: nunc cauſa dirutæ quæritur; —* “ *C. Cæsar* pulled down a moſt “ beautiful Villa in the Territory of *Herculaneum*, becauſe in “ it his Mother had been ſometime confined; and by this “ means rendered its Fortune memorable: For, while it “ ſtood, we uſed to ſail by it; but now we inquire into “ the Cauſe of its Demolition.” Hence will ever remain a more grand Idea of the *Roman* Magnificence, and a more glorious Remembrance of our invincible King.





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A  
DESCRIPTION  
OF THE  
Discoveries of the Antient City  
OF  
*HERCULANEUM.*

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PART I.  
Of the Foundation of *Herculaneum.*

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CHAP. I.

*Who Hercules was, and why so called.*

**I**T will not be foreign to my Purpose to give here some Account of the Name of *Hercules*, Founder of *Herculaneum*; and without taking upon me to examine all that has been remarked by *Bochart*, *Huetius*, and others, who derive every thing from the oriental Languages, and as I am to treat in particular of *Hercules* the *Phœnician*, that is, of him who is said to have carried away from *Spain* the Oxen of *Geryon*: It is certain, according to *Sanchoniatho* and *Philo Biblicus*, that he was the Son of *Atamas*, or rather *Jupiter Demeroon*, King of *Phœnicia*. If we search among the *Grecians* concerning his Name, they will tell us, that *Ælian* (1) being informed by Tradition of the Story of *Delphos*, has transmitted to us in his Writings, that *Hercules* was first called *Heraclides*, but that the Oracle being afterwards consulted, *Apollo* stiled him *Heracles*.

*Heraclem te alio Phæbus cognomine dicit,  
Gratificando etenim decus immortale tenebis.*

Hence he was called *Heracles*, which signifies the Glory of the Goddess *Juno*, from *Ἥρα Juno*, and *αἰγλή Glory*. But as it is not

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my

(1) Var. Hist. lib. ii.

my Business to make Mention of the many Names of *Hercules*, or, to speak more properly, of the many Persons of that Name (having only in View the most Antient of them all, that is to say, the *Phœnician*) I shall only take Notice of the Sentiments of the most modern Writers on this Head. *M. Fourmont*, Member of the Royal Academy, at *Paris*, is of Opinion, that the *Greek Word* *Ἡρακλῆς* being derived from *ἦρ* and *κλέος* is a false and spurious Etymology. The most ancient Name of *Hercules* was intirely *Æolic*, *Hercle*; and the ancient *Latin*, *Hercules*; *Heracles* is only a Softening of the Pronunciation.

The Vowels *V* and *O* were the same Thing amongst the first *Latins*, and consequently the same in the *Æolic* and *Doric* Dialect, from which they derived their Languages; so that *Hercules* and *Hercoles* are the same Word. Moreover, in those very remote Times *R* and *S* were of equal Force, nay, they seldom or never made Use of *R*; for Instance, *Fusus* was used for *Furius*, *Valesus* for *Valerius*; whence we may infer that they pronounced it *Hescules*, and that this was the most ancient Denomination. It may not, perhaps be disagreeable to lay before the Reader the following Reasons, that every one may judge as he pleases, especially as they are founded on various historical Characters, supported by the Concurrence of divers Facts, which are applicable to every other *Hercules*, as well as to our *Phœnician*.

It is said, in the first Place, that *Hercules* assisted the Gods against the Giants, the *Titans* (1). He was in Friendship with *Mercury* (2), according to *Aristides*; went against *Antæus* in Conjunction with the Sons of *Abram* (3); succoured *Atlas*, and commanded the Troops of *Osiris* (4); carried War into *India* and *Æthiopia* (5). He was at the same Time styled *Egyptian* and *Phœnician*; and *Herodotus* adds, that he was looked upon as one of the twelve Gods of *Egypt*, that is, as antient as *Jupiter* and *Saturn* (6). Hence we may gather, that the *Hercoles*, or *Hescules*, of the Ancients, is absolutely the *Hescol* of the Scripture (7), whom *Abram* joined with against *Amraphel*, *Ariok*, *Codorlaomor*, and *Tbadal*. Add to this, that as *Hercol*, or *Hescol*, fought against the *Titans*, these were the People of *Mesopotamia*, the Sons of *Nachor* and *Tbarex*; and that *Amraphel* was one of the Princes of the *Titans*. This is confirmed by *Abidenus* (8), who says, that the War betwixt *Saturn* and the *Titans*, that is to say, between *Abram* and the Descendants of *Nachor*, was not undertaken till after the Dispersion of *Babel*, which is also mentioned by *Artapanus* (9). Thus *Abram* becomes *Κρόνος*, or *Saturn*; *Isaac*,

(1) Diodor. Sicul. lib. i.

(2) Orat. in Hercul. & Leon. Anthologia.

(3) Euseb. præb. lib. ix. cap. 10. Joseph. Antiq. lib. i. cap. 16.

(4) Diodor. lib. i. & lib. v. Huet. Præp. Evang. pag. 80.

(5) Idem, prop. 4. pag. 190. A. col. 2.

(6) Lib. ii. cap. 43, & 44.

(7) Genes. xiv. 13. 24.

(8) Euseb. lib. ix. cap. 14.

(9) Ibid. cap. 8.





A  
DESCRIPTION  
OF THE  
Discoveries of the Antient City  
OF  
*HERCULANEUM.*

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PART I.  
Of the Foundation of *Herculaneum.*

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CHAP. I.

*Who Hercules was, and why so called.*

**I**T will not be foreign to my Purpose to give here some Account of the Name of *Hercules*, Founder of *Herculaneum*; and without taking upon me to examine all that has been remarked by *Bochart*, *Huetius*, and others, who derive every thing from the oriental Languages, and as I am to treat in particular of *Hercules* the *Phœnician*, that is, of him who is said to have carried away from *Spain* the Oxen of *Geryon*: It is certain, according to *Sanhoniatho* and *Philo Biblicus*, that he was the Son of *Atamas*, or rather *Jupiter Demeroon*, King of *Phœnicia*. If we search among the *Grecians* concerning his Name, they will tell us, that *Ælian* (1) being informed by Tradition of the Story of *Delpbos*, has transmitted to us in his Writings, that *Hercules* was first called *Heracides*, but that the Oracle being afterwards consulted, *Apollo* stiled him *Heracles*.

*Heraclem te alio Phœbus cognomine dicit,  
Gratificando etenim decus immortale tenebis.*

Hence he was called *Heracles*, which signifies the Glory of the Goddess *Juno*, from *Ἥρα Juno*, and *κλέος Glory*. But as it is not

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(1) Var. Hist. lib. ii.

my Business to make Mention of the many Names of *Hercules*, or, to speak more properly, of the many Persons of that Name (having only in View the most Antient of them all, that is to say, the *Phœnician*) I shall only take Notice of the Sentiments of the most modern Writers on this Head. M. *Fourmont*, Member of the Royal Academy, at *Paris*, is of Opinion, that the Greek Word *Ἡρακλῆς* being derived from *ἦρα* and *κλῆς* is a false and spurious Etymology. The most ancient Name of *Hercules* was intirely *Æolic*, *Hercle*; and the ancient *Latin*, *Hercules*; *Heracles* is only a Softening of the Pronunciation.

The Vowels V and O were the same Thing amongst the first *Latins*, and consequently the same in the *Æolic* and *Doric* Dialect, from which they derived their Language; so that *Hercules* and *Hercoles* are the same Word. Moreover, in those very remote Times R and S were of equal Force, nay, they seldom or never made Use of R; for Instance, *Fusus* was used for *Furius*, *Valesus* for *Valerius*; whence we may infer that they pronounced it *Hescules*, and that this was the most ancient Denomination. It may not, perhaps be disagreeable to lay before the Reader the following Reasons, that every one may judge as he pleases, especially as they are founded on various historical Characters, supported by the Concurrence of divers Facts, which are applicable to every other *Hercules*, as well as to our *Phœnician*.

It is said, in the first Place, that *Hercules* assisted the Gods against the Giants, the *Titans* (1). He was in Friendship with *Mercury* (2), according to *Arctides*; went against *Antæus* in Conjunction with the Sons of *Abram* (3); succoured *Atlas*, and commanded the Troops of *Osiris* (4); carried War into *India* and *Æthiopia* (5). He was at the same Time stiled *Egyptian* and *Phœnician*; and *Herodotus* adds, that he was looked upon as one of the twelve Gods of *Egypt*, that is, as antient as *Jupiter* and *Saturn* (6). Hence we may gather, that the *Hercoles*, or *Hescules*, of the Ancients, is absolutely the *Hescol* of the Scripture (7), whom *Abram* joined with against *Amraphel*, *Ariok*, *Codorlaomor*, and *Thadal*. Add to this, that as *Hercol*, or *Hescol*, fought against the *Titans*, these were the People of *Mesopotamia*, the Sons of *Nachor* and *Tharez*; and that *Amraphel* was one of the Princes of the *Titans*. This is confirmed by *Ardenus* (8), who says, that the War betwix *Saturn* and the *Titans*, that is to say, between *Abram* and the Descendants of *Nachor*, was not undertaken till after the Dispersion of *Babel*, which is also mentioned by *Artapanus* (9). Thus *Abram* becomes *Κρόνος*, or *Saturn*;  
*Isaac*,

(1) Diodor. Sicul. lib. i.

(2) Orat. in Hercul. & Leon. Anthologia.

(3) Euseb. præb. lib. ix. cap. 10. Joseph. Antiq. lib. i. cap. 16.

(4) Diodor. lib. i. & lib. v. Huet. Præp. Evang. pag. 80.

(5) Idem, prop. 4. pag. 190. A. col. 2.

(6) Lib. ii. cap. 43, & 44.

(7) Genes. xiv. 13. 24.

(8) Euseb. lib. ix. cap. 14.

(9) Ibid. cap. 8.

*Isaac, Zûs, or Jupiter, and consequently Hercoles is the Hefcol* all this while undiscovered.

The Poet *Cleodemus*, called *Malchas*, who wrote the History of the *Hebrews*, reckoned *Apher, Asur, and Aphram* among the Sons *Abram* had by *Cetura*; and farther asserted, that *Hercules* carried them with him into *Africa*, in order to combat *Antæus* (1). Wherefore, from what *Malchas* has fabulously related, it is evident, that he did not copy *Moses*, but took this Fact from the *Phœnician History*. As to the Fable of *Atlas*, mentioned by *Homer, Hesiod, Virgil, and Ovid*, who calls him *Japetionides* (2)

*Hic hominum cunctis ingenti corpore præstans  
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Whom *Hercules* assisted in sustaining the Heavens. *Nonnus* styles him *Tithios*; which is conformable to *Hesiod*, who makes him the Son of *Climene* and *Japetus*, the Fifth in Rank among the *Titans*. Now, without entering into a Defence of what *Sanchoniatho* has advanced, and passing over all the other Fables, we will only say, that *Atlas* was the Father of *Maia* (3), and that *Mercury* sprung from *Jupiter* and *Maia* (4). If *Mercury* be *Eliezer* (5), he cannot then be the Son of *Adams*, or *Isaac*, but must have lived in his Time, or a little before. On the other Side, in *Hercules's* assisting *Atlas*, it is easy to discern *Lot*, or *Lota* in the *Phœnician Tongue*, and by Corruption *Othlah*. Such Transpositions frequently occur, and from the Time of the Dominion of the *Ammonites*, that is, of the Descendants of *Lot* (6), the Name of *Tbola*, which in Substance is *Atlas*, was very much used.

But *Atlas* was attacked by the *Titans*, because he sided with *Kronos* and *Jupiter*. Here we have the History of *Lot* or *Lota*. *Abram* is the *Kronos*; his Enemies are the *Titans*, as has been said. It is well known that *Atlas* applied himself to the Study of *Astronomy*; and therefore we should observe, that *Lot*, or, in the Style of the *Ammonites*, *Tola*, or *Olla*, was a *Chaldean*. But as the Ancients have taken Notice, that *Abram*, who was a great Traveller, brought *Astronomy* out of *Chaldea* into *Egypt* (7); it was *Lot* then, or *Lota*, or *Olla*, who cultivated this Science.

It may be objected, that *Atlas* was a King of *Mauritania*, near the Mountain that bore his Name, and that *Abidenus*, in *Alexander Polyhistor*, is of Opinion that *Atlas* is the *Enoch* of Scripture, that is, the Father of *Methusalem* (8). But the *Am-*

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(1) Euseb. præp. lib. ix. cap. 20.

(2) Metamor. lib. iv.

(3) Hesiod. Theog.

(4) Ibid. pag. 129. 13.

(5) Vide Fourmont Reflexions critiques, lib. iii. sec. 3. cap. 29.

(6) Jud. x. 1.

(7) Vide Polyhistor. ex Artapano; apud Euseb. lib. ix. cap. 18. & idem Polyhistor. ex Eupolemo. apud eund. Euseb. lib. ix. cap. 15. Nicolaus Damascenus apud eund. Euseb. cap. 16.

(8) Genes. iv. 18.



*Ammonites* might possibly have given this Name to the Mountain, during their Conquests in the Days of the *Judges* (1). The Manner in which *Naas* King of the *Ammonites* expresses himself (2), the War which *David* carried on against them (3), their Alliances (4), and their Forces (5), sufficiently shew that the *Ammonites* were a very formidable People.

But not to mention any farther Reasons to prove the Coherence of the *Carthaginian* Names with *Atlas* (6), it is said that the Tyrant *Busiris* sent his People to carry off the Neices of *Atlas*, that is to say the *Hesperides*; and that they succeeded therein without the Help of any *Hercules* whatsoever: But two Stories are confounded together in this Fact, that of *Busiris*, and that of *Osiris*, and we singly discover here the Expedition of *Hescol* against *Amraphel*, in Conjunction with *Abram*, in order to free from Servitude the Daughters of *Lot*, or *Othlah*.

The Greek Word *μῆλον*, which denotes the Apples of the *Hesperides*, signifies also cattle. *Melo* in the Hebrew Tongue signifies Fulness, *Melon* in the *Phœnician* signifies Riches; and from this equivocal Meaning *Diodorus* (7) asserts that *Atlas* gave *Hercules* certain Sheep of that Country with golden Fleeces. According to *Bochart*, we are to understand by *Melon* Riches in general, after the Manner of the *Phœnicians*. Others explain it to be Oranges and Lemons. *M. Le Clerc* affirms this to have happened in *Mauritania Tingitana*, near *Tingis* (now *Tangiers*) where *Pliny* actually places the Gardens of the *Hesperides* (8). All this is taken from the History of *Lot*, or *Othlah*, that is, from the Scripture History, enlarged and set off with Ornaments.

*Lot* separated from *Abram*, and went out of the East (9), consequently by going to the West he became the *Hesperus* of the *Hesperides*. The *Hesperides* are guarded by Serpents. Now *Mr. Le Clerc* on *Hesiod*, p. 630, observes, that *ἰδὼς* and *ἰσχυρὸς* signify both to see and inspect; hence the *Phœnician* Word *Nachasch*, or *Nabhas*, a Serpent, may have the Signification of a Serpent and of a Guardian or Inspector.

With regard to *Hercules* being General of the Troops of *Osiris*, we are to understand that *Hescol* commanded the Troops of *Esau*. *Hescol*, an experienced Warrior under *Abram* (10), having joined *Esau*, accompanied him into *Arabia*, *Æthiopia*, and *India*, after the Death of *Ismael*.

Let us suppose, that *Hescol*, or *Hercules*, was born, according to the Chronology of *P. Suet*, in the Year of the World

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(4) Psal. lxxxii. 6, 7, 8.

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(6) Vide Fourmont, loc. cit.

(7) Diodor. Bibl. lib. iv.

(8) Plin. Histor. Nat. lib. v. cap. 5.

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2080, and that he was thirty or forty Years of Age at the Time of the Expedition of *Codorlaomor*; he must then be about 160 Years old when *Jacob* returned from *Mesopotamia*, which was no very infirm Age for those Times. *Isaac* lived 180 Years. The War of *Esau* must therefore have happened during *Jacob's* Sojourning with *Laban*, from 2247, the Year wherein *Reuben* was born, till 2258, the Year of the Birth of *Joseph*.

The last Character of our Hero, that is, his carrying the War into *India* and *Æthiopia*, may be explained by saying that *Osiris* undertook that Expedition, and that *Hercules* was his General. But according to all Traditions, *Hercules* overcame *Antaus*, whatever *Strabo* may say to the contrary; whence the *Greeks* might take one *Hercules* for another, and not be mistaken in the Fact delivered down to them by their Ancestors, but only in the Person.

It is evident then that *Hercules* might at the same Time be called the *Phœnician* and *Egyptian*. The Conquests of *Osiris*, or rather *Esau*, might make him honoured throughout *Egypt*, for the same Reason as *Eliezer* was adored in *Egypt* under the Name of *Borhis*, or *Mercury*; and *Hercules* might be ranked among the Gods, as well as *Æsculapius* and *Isis*, he being as it were the right Hand of *Osiris*, and one of the greatest Captains of his Age. Now, as all the antient oriental Histories came to the Knowledge of the *Greeks* by these two Canals, that of *Cadmus* the *Idumean* or *Phœnician*, and that of *Danaus* the *Egyptian*, it is easily seen in what Manner the Belief of two *Hercules's* was established.

The *Greeks* were like Islanders, lived separate from each other, and affected to have different Gods. Taking this for granted, we may reduce the four principal *Hercules's* (besides the *Ousous*, who flourished before the Deluge) to two, that is, to the *Phœnician* or *Egyptian*, and the *Theban* or *Indian*. The *Egyptian*, who is the same with the *Phœnician*, the *Hescol* before-mentioned, accompanied *Osiris* in the Expedition into *Æthiopia*. As to *Dactilus Ideus*, probably he was a second *Hercules*, *הצבעי* *Hattsebai*, because he was of the Family of *Heueen*, *צבען* *Tsebon* (1), for *Dactilus* is only a Translation of the Name.

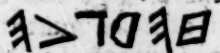
I omit the other Surnames which the *Egyptians* gave to *Hercules*, as *Gigon*, *Gignon*, and *Sandes*. The first is mentioned by *Hesychius*, the second came from the *Persians*, according to *Agathia*, *Γίγων* seems to be the same as *Gigas*, a Giant, and *Sandes* was probably a God adored in *סנד* *Sand*, or rather the Province of *Sind*.

This is what the most learned Critics of our Times assert, concerning the Name and History of the true *Hercules*, after having cleared it from the Clouds of dark Fables, which the Mythologists have ever rendered still more confused.

I am however persuaded, that, even before the *Pelasgian* Characters were introduced into *Italy*, that is, when the Language and

(1) Genes. xxxvi. 3.



And the Sacrifices of the antient *Hetrurians* were in a flourishing State, this Hero was always named *Hercules*. We may see, on two very ancient *Etruscan Pateræ*, mentioned by *Demster* (1), his Name engraven after this Manner,  *Hercle*, which have been the surest Guides for the *Etruscan Academy* at *Cortona*, and Mess. *Passeri* and *Gori*; in fixing the *Etruscan Alphabet*; so that there is no Doubt but that in *Italy* he was called *Hercle* (whence came the old Exclamation *Mehercle*) and by the Genius of the *Latin Tongue* it was afterwards changed into *Hercules*; it having been very common with the *Tuscans* to make use of the Letter *R*, contrary to the Opinion of many Authors, who have taken it entirely away from them. Again, if we chuse to derive it from the Goddess *Juno*, there is another *Etruscan Sacrificing Cup*, on which *Juno* is called *sidæ Eris*, reading it from the right Hand to the left, after the oriental Manner.

I must add farther, that it is a difficult, nay rather an impossible Undertaking, to establish with any Degree of Evidence, the Identity of those Persons whose Character is obscurer than the Age they lived in, being enveloped in the dark Clouds of various Mythologies. For, at that Time, if the wild Beasts grew numerous in any Part, or some famous Robber disturbed the People's Safety, so that they wanted the Assistance of some experienced and warlike Leader, who might exterminate the Pest that annoy'd them; in such Case, the Hero, who by the Ancients was stiled *Horus*, being armed with a Mace, or large Club, assembling the most distinguish'd Warriors on an appointed Day, was publickly applauded by the Name of *Heracles*, or *Hercules*, that is to say, the Man illustrious in War; since in the Sacred Tongue *Horim* (2) signifies *illustrious Sons*, and *Keli* a Club, or Armour (3). But I shall conclude this Chapter with reminding the Learned for their Ease and Consolation, of this Sentence of *Cicero*, *Magnam molestiam suscepit, & minime necessariam primus Zeno, post Cleanthes, deinde Chrysippus commentitiarum fabularum reddere rationem* (4).

## CH A P II.

*Of the Coming of Hercules, the Phœnician, into Italy.*

WHOEVER is any ways acquainted with the History of the fabulous Ages, call'd *Ἀσθὺρον*, together with that which succeeded those Times, and was of greater Certainty, I mean the *Immitica*, cannot be ignorant of the Riches, Power, and Voyages of the *Phœnicians*, who, according to *Herodotus* (5) propagated every where the Worship of their *Tyrian Hercules*; infomuch

(1) De Etruria Regali, Tab. 2. & 6.

(2) Eccl. x. 17. Nehem. vi. 17.

(3) Vide M. Pluche, Histoire du Ciel §. xx. pag. 23.

(4) Cicero de Nat. Deor. 3.

(5) Lib. xi. cap. 24.



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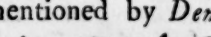
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(1) Genes. xxxvi. 3.

and the Sacrifices of the antient *Hetrurians* were in a flourishing State, this Hero was always named *Hercules*. We may see, on two very ancient *Etruscan Pateræ*, mentioned by *Demser* (1), his Name engraven after this Manner,  *Hercle*, which have been the surest Guides for the *Etruscan Academy* at *Cortona*, and Mess. *Passeri* and *Gori*, in fixing the *Etruscan Alphabet*; so that there is no Doubt but that in *Italy* he was called *Hercle* (whence came the old Exclamation *Mehercle*) and by the Genius of the *Latin Tongue* it was afterwards changed into *Hercules*; it having been very common with the *Tuscans* to make use of the Letter *R*, contrary to the Opinion of many Authors, who have taken it entirely away from them. Again, if we chuse to derive it from the Goddess *Juno*, there is another *Etruscan Sacrificing Cup*, on which *Juno* is called *side Eris*, reading it from the right Hand to the left, after the oriental Manner.

I must add farther, that it is a difficult, nay rather an impossible Undertaking, to establish with any Degree of Evidence, the Identity of those Persons whose Character is obscurer than the Age they lived in, being enveloped in the dark Clouds of various Mythologies. For, at that Time, if the wild Beasts grew numerous in any Part, or some famous Robber disturbed the People's Safety, so that they wanted the Assistance of some experienced and warlike Leader, who might exterminate the Pest that annoy'd them; in such Case, the Hero, who by the Ancients was stiled *Horus*, being armed with a Mace, or large Club, assembling the most distinguish'd Warriors on an appointed Day, was publickly applauded by the Name of *Heracles*, or *Hercules*, that is to say, the Man illustrious in War; since in the Sacred Tongue *Horim* (2) signifies *illustrious Sons*, and *Keli* a Club, or *Armour* (3). But I shall conclude this Chapter with reminding the Learned for their Ease and Consolation, of this Sentence of Cicero, *Magnam molestiam suscepit, & minime necessariam primus Zeno, post Cleanthes, deinde Chrysippus commentitiarum fabularum reddere rationem* (4).

## CHAPTER II.

*Of the Coming of Hercules, the Phœnician, into Italy.*

WHOEVER is any ways acquainted with the History of the fabulous Ages, call'd *Admix*, together with that which succeeded those Times, and was of greater Certainty, I mean the *Immitica*, cannot be ignorant of the Riches, Power, and Voyages of the *Phœnicians*, who, according to *Herodotus* (5) propagated every where the Worship of their *Tyrian Hercules*; infomuch

(1) De Etruria Regali, Tab. 2. & 6.

(2) Eccl. x. 17. Nehem. vi. 17.

(3) Vide M. Plüsch, Histoire du Ciel §. xx. pag. 23.

(4) Cicero de Nat. Deor. 3.

(5) Lib. xi. cap. 24.

infomuch, that throughout all the Coasts of *Africa* no God was of greater Fame than this (1); to whom Temples and Altars were erected in every Place they touch'd upon. Among these the Temple of *Hercules* in *Cadiz* was famous, *extra Herculis columnas in Gadibus* (2), and another built by *Hiram*, mentioned in the Scripture as the Cotemporary of *Solomon* (3). This may be seen in *Silius Italicus* by the Sacrifices of human Victims, and the Vows which the *Carthaginians* and *Romans* made to him in all their great Enterprizes, according to the Authority of *Diodorus the Sicilian* (4). Nay, farther, *Stephen of Bizantium* informs us, that there were twenty-three Cities named after *Hercules*. We are therefore to trace here the Origin of our *Herculaneum*, perhaps the most ancient of all, as having been founded by *Hercules* himself.

It is well known that *Cicero* made mention of six *Hercules's* (5), which Number others have augmented to Thirty (6). But our Point is to speak of him who passed thro' *Italy* (and of whom the *Etruscan Academy* at *Cortona* has treated very diffusively,) that is to say, of *Hercules the Tyrian*, who, whether we chuse to consider him as a Conqueror or a Merchant (7), after he had assisted *Atlas*, travelled beyond the Streights of *Gibraltar*, where he destroyed the Pillars of *Briareus*, and erected his own, near to *Gades* or *Cadiz*, as *Dionysius* informs us (8). And after he had carry'd off the Golden Apples from the delightful Gardens of the *Hesperides*, he made his own drinking Bowl (9) serve him for a Boat, and passing over into *Spain*, subdued the Power of the triple *Geryon*. This *Geryon* was a King, the Son of *Chrysaor*, and *Callirhoe*, who was possess'd of a beautiful Herd of Oxen, guarded by a Dog with two Heads, call'd *Orthros*, and a Serpent with seven, besides the cruel Shepherd *Eurytion*; that is, in the Opinion of *Natalis Conti* (10), he was one of the ancient Kings of *Spain*, whom the Mythologists represented as having many Heads, and many Hands, to denote according, to *Plutarch* (11), the Concord in which his Subjects lived with him.

*Stefcorus* is said to have compoied the following Verses on *Hercules's* carrying away *Geryon's Oxen* (12).

ΔΙΟΤΕ

(1) Fourmond. tom. i. 2. XII.

(2) Diod. lib. iv. Pomponius Mela lib. iii. cap. 6.

(3) Joseph Antiq. lib. viii. cap. 4. On an imperial Medal is the Figure of *Hercules*, with this Inscription, HERCVLI. GADITANO. — The Remains of the Temple are still to be seen at *Cadiz*.

(4) Diod. lib. iv.

(5) De Nat. Deor. iii.

(6) Natalis Comes Mythol.

(7) Vide Le Clerc on Hesiod.

(8) Lib. de Situ Orbis. Ælianus ex Aristotele, lib. v.

(9) Macrobi. Saturn. Acad. Etrusc. tom. i. pag. 60.

(10) Nat. Com. de Hercule,

(11) In Politicis.

(12) Vide Strabon.



Διὸτι γέννηθεῖν χαρὸν ἀντιπέραν κλεινὰς Ἑρυσίας  
 Τάρησας οὐ, πόταμοῦ παρὰ πηγὰς ἀπείρονας  
 Ἀργυρορίζας —————  
 Ἐν κευθμῶνων πέτραις,

*Quod e regione illustri Eritheæ progenitum fuerit  
 Juxta argenti radices immensos Tartessi fontes,  
 In recessuum tenebricosorum petris.*

Now *Hercules* having slain *Geryon*, and his strange Guard, and taken away his beautiful Herd of Oxen, went from *Spain* through *Gaul*, where fighting, near *Narbonne*, with the Giants *Albion*, and *Borgio* (1), he was assisted by *Jupiter*, with a Shower of Stones; then having destroyed several Murderers and Tyrants, he built the City of *Alexia*, famous some Time after for *Cæsar's* Siege. Thence pursuing his Voyage towards *Italy*, after having first founded *Monaco*, called *Portus Herculis Modocææ*, he slew *Ligur*, (from whom *Liguria* took its Name) who rashly ventured to oppose him (2): he then pass'd into *Tuscany*, in order to chastise *Dercilius* and *Alerion*, Sons of *Neptune*, who had stolen his Oxen and driven them thither. This Voyage of *Hercules* remains in Remembrance by giving Name to two Ports, that of *Hercules Labro*, now *Leghorn*, and that of *Porto Ercole*, now belonging to the King of the Two *Sicilies*: Nay farther, from this Adventure concerning the Oxen, (*Italy* being first called (3) *Saturnia*) some have conceived the Name to be derived, especially as the *Etruscans*, who had the greatest Dominion there, usually call'd the *Italians Steers*. And afterwards, both among the *Etruscans* and *Romans*, the Name of *Hercules* was held in such Veneration, that both Nations, besides their usual solemn Sacrifices, as every one knows, consecrated their religious Tenths to him.

The Envy which the Possession of these beautiful *Spanish* Animals drew on this Hero, caused so much Trouble, that upon his Arrival in *Latium*, where was afterwards built the Metropolis of the World, whose future Grandeur he foretold, he found it necessary to kill the famous *Cacus*, Son of *Vulcan*, a Man with three Heads vomiting Flames, as is known even to Children; this fabulous Story being elegantly described by *Ovid*. Being then hospitably received by the *Potitii* and *Pinarii*, he proposed to drive his Herd into the pleasant Plains, where now the fair City of *Naples* flourishes, and in the very Spot we are about to treat of: So that, lodging in the House of *Locrus*, according to *Conon*, where a new Plot was devised against him by the King of the *Latins*, he happened involuntarily to kill his Host, who being disguised, he took for

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(2) *Ligures omnes fallaces sunt.* Cato lib. ii. de Originib.

(3) Vide Cellar. Geogr. antiq. l. ii. c. 9. pag. 452. Itinerar. Antonini, &c.

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I think proper in this Place to make mention of the *Lestrigones*, who as *Valguarnera* (2) infers, from the Voyage which *Homer* assigns to *Ulysses*, inhabited near Mount *Circellus* (3), whose Situation must be fixed at *Mola di Gaeta*, by the *Latins* called *Formiæ*, according to the Testimony of *Cicero* (4), and *Horace* (5), who sung of the *Maricæ Littora*, in his Panegyrick on *Ælius Lamia*, a Descendant of a King of the City of *Lestrigonia*, called likewise by *Homer*, the City of *Lamus*. And I must here observe, that immediately after the Destruction of *Herculaneum* by Mount *Vesuvius*, there was a Consul of this Family, L. AELIVS PLAUVTIUS LAMIA, of whom no mention is made in the *Fasti* (6). *Formiæ Lestrigonibus habitata*, said *Solinus* (7); and *Pliny* (8), *Formiæ Hormiæ dictæ, ut existimare antiqui, Lestrigonum sedes*; so also *Suidas* in the Word *λεστρυγόνες* (9); though *Bochart* is of Opinion, that the *Lestrigones* and *Leontines* (10) are the same People, agreeing herein with other Authors, who would place them in *Sicily* (11), though I conceive, that the *Lestrigones*, of whom they speak, must be confounded with the *Cyclops* (12).

It will not be disagreeable to the Reader, if I here lay before him, with respect to *Formia*, two ancient Inscriptions, on a large Slip of Marble, which were removed from that City to the Royal Villa of *Portici*, and copyed by me, in order to publish them, with other new Discoveries; but which to my great Concern, I have since seen miserably handled, by an ignorant Engraver.

QVINTO. CLODIO. C....

HERMOGE....

V. C. CONS. CAMP.

ORDO. ET. POPVLVS

FORMIANVS

PATRONO. PRESTAN

TISSIMO

B

And the other :

FVL

- (1) Vide Narrationem Cononis apud Photium.
- (2) Hist. Sicul. Lugd. Batav. Edit. pag. 61.
- (3) Laët. Firmian. lib. i.
- (4) Lib. ii. ad Atticum.
- (5) Lib. iii. Od. 17.
- (6) Vide Philip. a Torre de Inscript. M. Aquili, cap. 7.
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But to return to *Hercules's* Rout, he went from *Formia* to the Plains of *Cuma*, where he met with some Difficulty in conquering the Giants of *Phlegra*, so called from the Ebullitions of burning Sulphur in the Neighbourhood of that Place, the Word *Phlegro* signifying to burn, different however from the *Phlegra Pelena* in *Thessaly*, where it is feign'd, the Giants fought with the Gods.

— domitosque Herculeae manu  
 Telluris juvenes, unde periculum  
 Fulgens contremuit domus  
 Saturni Veteris (1).

Now the Giants being overcome, *Hercules* peaceably drives his Oxen to Pasture, and enjoys some Rest in the *Campania Felix*: Here he celebrates his Triumphs, and here dedicates his Club to *Mercurius Poligius*, (which Club became a fair flourishing Olive) and here he builds the famous Cities of *Herculanum*, and *Pompeii*, as we shall mention presently.

*Qui et caudicibus sectis, mirabile visu!*  
*Traditur è secco radix oleagina ligno* (2).

*Hercules* then pursued his Journey by that famous Way, which took its Name from him, and which, after the fatal Destruction of it by Fire, was restored by *Fabius Maximus* (3), as may be seen by the following Inscription discover'd near *Naples*.

FABIVS. MAXIMVS. V. C. RECT. PROV.  
 F... S. PR. VIAS. HERCVLIS. OB  
 TERRAE. MOTVS. EVERSAS.  
 RESTITVIT. A. FVNDAMENTIS.

He then took the Road to *Tarentum*, which City went also by the Name of *Herculeae*, as we find by *Virgil* (4),

*Hinc situs Herculei, si vera est fama Tarenti:*

*Diodorus* the *Sicilian* tells us, that *Hercules* (5), being in *Italy*, in the Territory of *Lacinium*, with his Oxen, and passing along the Sea Shore, he killed a Robber, who had stolen them from him,

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him, and that having also killed *Croto* undesignedly, he erected a Monument to him, in the Place where afterwards was built the City of *Croton*. This Promontory of *Lacinium* (1) is 12 Miles distant from *Croton*, and has on the West the Road for Ships, and on the East the Harbour. Here *Citrons* grow spontaneously. It was so called from the Robber *Lacinius*, who infested those Parts, where *Hercules* built a Temple, and dedicated it to *Juno Lacinia* (2). Being arrived in the Confines of *Rhegium*, now *Reggio*, his Rest was disturbed by Grasshoppers, but *Jupiter* on his Entreaties granted, that those Insects should never more molest that Country with their singing (3). After this having slain *Euritus* and *Creatus*, Sons of *Neptune*, he erected Altars to the twelve principal Deities, *Jupiter*, *Neptune*, *Pallas*, *Mercury*, *Apollo*, the *Graces*, *Bacchus*, *Diana*, *Alpheus*, *Saturn*, and *Rhea*; and then, I imagine, it was, that he went over into *Sicily*: Here he killed *Scylla*, Daughter of *Phorcus* King of *Corfica*, who had likewise stolen away his Oxen; who, being buried by her Father, after the manner of their Ancestors, rose again, after having been cleansed of all earthly Particles by Fire, and became the *ἐπιδαιμον κακόν*, or *Deadly Evil*, even to these Times (4).

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*Herculeamque urbem, Stabiasque & in otia natam  
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(1) Lib. iv. *Italiae vet.* 1555.

(2) Lib. i.

(3) Lib. iii. cap. 5.

(4) Lib. v. pag. 247. *ΗΡΑΚΛΕΙΟΝ*.

(5) Lib. i. cap. 16.

(6) *Quæst. Nat. lib. vi. cap. 1. et 26.*

(7) *Metamorph. xv. l. 711.*

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But not to be too tedious, I refer you to *Columella* (1), *Marcianus de Nuptiis*, *Pontanus de Bello Neapolitano*, and many other Authors and Historians, whose Testimonies concerning this ancient City are very clear and extensive.

*Camillus Pellegrinus* fancies that in this Place stood *Retina*, which *Pliny* (2) mentions in the Letter to *Cornelius Tacitus*, in which he relates the Circumstances of his Uncle's Death. This Opinion is not without Probability, as the subterraneous City is in the same Situation, *Pliny* the younger has given to *Retina*, and extends itself under the Village called *Refina*, a Name which differs from *Retina* in one Letter only; and it would be no way strange that so trifling an Alteration should happen in the Space of almost Eighteen Centuries. But *Pellegrinus*, and the Writers who have followed him, have not observed, that *Pliny* does not call *Retina*, *Civitas*, *Urbs*, or *Oppidum*, but only *Villa*; *nam Villa ea subjacebat*, &c. (3) which cannot in the *Latin* Language signify City; and as the Place discovered is plainly a City, we must conclude, that it is not *Retina*, which was never named among those which stood on the Shore of the Gulf of *Naples*; of which *Pliny* expresses himself thus: "On this Shore stand *Naples*, and "*Heraclea*, a small Distance from *Pompeia*, at the Foot of *Vesuvius*, and on the Banks of the *Sarnus*." Seeing, therefore, that none of the ancient Authors have placed *Retina* among those Cities which stood within the Gulf of *Naples*; and that it is agreed on all Sides to place *Herculaneum* between *Naples*, and *Pompeia*; who can say that the late discover'd City, situated between those two Places, is not *Herculaneum*? It being at the same Distance from *Naples*, as from the Mouth of the *Sarnus*, where lie the Ruins of *Pompeia*. It is remarkable, notwithstanding the Silence of the Historians, and Geographers also, concerning *Retina*, that a Squadron of Ships was actually there, according to the Testimony of *Pliny* (4), who adds, that *Retina* was at the Foot of *Vesuvius*, and that no Place was more exposed at the Time of the Eruption. *Herculaneum* was in the same Situation, if we may judge of it by the Accounts given by the Ancients, which perfectly agree with the Place of this subterraneous City. It may be objected, that the same Circumstances being applied to different Objects imply a Contradiction; but this Difficulty (5) will be removed by considering what *Dionysius of Halicarnassus* says, concerning the Foundation of *Herculaneum*: "*Hercules* "having brought all his Affairs in *Italy* to a Conclusion, found-

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It is evident that *Hercules's* Fleet anchored in this Port, and it is natural to think, that the Place where it rode, was at that Time called *Retina*; and that since the Building of *Herculaneum* the maritime Part of the City, at whose Extremity this Harbour was, as *Strabo* (1) positively relates, might still retain the Name of *Retina*. If no Traces of the Harbour are now to be found, it is no Wonder, the Eruption which destroyed the Town, having filled up the Harbour. The same Misfortune happened to the *Sarnus*, a navigable River, which flowed by this City (2), and formed a Harbour between *Nola*, *Nocera*, and *Acerra* (3). The Bed of this River was filled with Ashes, which changing the former Level of the Land, necessarily forced the Water to make itself a new Channel.

The most antient Inhabitants of *Herculaneum*, of whom we have any certain Account, (without entering into any Question about the *Aborigines*, the *Aufonii*, and the (4) *Aurunci*,) were the *Opici*, inasmuch as *Strabo* (5), describing the Situation of this City, says, that "formerly *Herculaneum*, *Pompeia*, and the "neighbouring Places on the River *Sarnus*, were possessed by the "*Opici* (6)." These *Opici* have also been called *Opici*; because *Capua*, which was always the Capital of that Country, has been called *Osca*, *Vulturnia*, and *Opicia* (7). *Stephanus*, *Opis*, ὅτι *Opicos* ἀπὸ τοῦ ὀπίου. *Alii vero Opicos quasi Ophicos a Serpentibus appellatos putant*; and *Servius* explains the Words, *Ostorumque manus*, thus: *Capuenses, dicit, qui ante Opici (fortasse legendum Opici, aut certe Opici) appellati, quod illic plurimi abundaverent Serpentes. Nam Græcè ὀπίε dicitur Serpens. The Country abounding with Serpents, was therefore called Opicia; and the Inhabitants Opici, and by Contraction Opici and Opici. Strabo* (8) also writes: *Antiochus, ab Opicis eam regionem habitatam fuisse narrat, qui iidem & Aufones appellarentur; at Polybius significat se pro duabus diversis gentibus eos habere, ait enim Opicos, & Aufones terram, quæ est circa Craterem, incoluisse* (9). *Capua* was properly called *Vulturnus* (10). But, even were there not so many

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(7) *Aristotelis Politicor. c. 10. Thueid. l. vi. Dionys. Halicarnas. l. 2. 7. Pausan. 7. 8. 10. Dio. l. xxxiii. Steph. Bizan. Cluver. l. iii. cap. 10. Ital. Antiq. aliq. quamplurime. Ab his Samnites, Sabini, &c. cum apud Siculos Opica sive Osca lingua in usu fuerit, ejusdem, vel affinis originis esse debuerunt. Nieuport. in *Prolegomenis Historiæ Rom.**

(8) Lib. v. pag. 142.

(9) Vide Signor Mazocchi in *Amphitheat. Camp. pag. 159.*

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many illustrious Testimonies, it would be sufficient to mention a fine *Tuscan* Inscription found on a Marble Table, which I imagine was done in Memory of *Hercules*, in Characters like those of the *Osci*, which I shall refer to its proper Place.

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(1) Crater is the Name by which that Tract of Country possessed by the Greek Colonies, lying near the Gulph of Naples, has been called by Greek Authors.

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(6) Gori in his Defence of the *Etruscan Alphabet.* pag. 166.



Academy) in the Possession of Count *Diamante Montmelini*, a Member of the same Academy ; which has been found very fortunately for our Purpose. This Coin, which is perfect in spite of so many Ages, has been preserved in a green Crust, so that the Letters and Figures may very plainly be distinguished, and relate to the City of *Herculaneum*, as Signor Gori and Passeri, another Member of the same Academy, have observed ; the Letters which are thereon must be read from the Right to the Left, after the *Etruscan* Manner,  $\Lambda V T \Delta H$ , HREVL, i. e. *Herculaneum*, in the same Manner as the Coins of *Urino*, *Nocera*, and *Capua* (1). It is to be observed, that the Name of the City is not written at length, but the latter End abbreviated, as the great *Spanheim* has remarked, to be usual in the more ancient Coins, and which may be seen in many other *Etruscan* Inscriptions. But that *Herculaneum* is here meant is not to be doubted, although, the first Letter  $\Lambda$  according to the *Etruscan* manner of Writing, ought to have been closed at Top and Bottom, as may be seen, on my ancient Marble Sarcophagus, where are to be read several *Etruscan* Words, which I thus explain :

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The Letter  $\alpha$  is here wanting, perhaps, because in pronouncing  $\alpha$  like  $\kappa$  with an Aspirate, they seemed in some Measure to give the Sound of  $\epsilon$ . Then follows  $\Delta$ , which manifestly stands for  $\kappa$  or  $\chi$ , which has never till now been observed by any one. The fourth Letter  $\nu$  is beyond all Doubt a *Tuscan* Character. The fifth Letter  $\Lambda$  has been proved by the Academy of *Cortona*, to be equivalent to the *Greek*  $\Lambda$ . All this, together with an infinite Number of *Etruscan* Monuments daily discover'd about *Nola* and *Capua*, fully prove the Dominion of the *Etruscans* in those Parts ; and more particularly, some extremely curious large Vessels, finely painted with Figures, which were presented to his Majesty on his first Arrival in this Kingdom : Of these I intended to have published an Account, if my domestic Affairs had permitted me to stay longer in that Kingdom. My good Friend Mr. *William Hammond* has made a large and curious Collection in the Neighbourhood of *Nola*, which has been sent to *England*.

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 SENS . TEMPVS . EXEGIT . QVO . ETIAM . MVNA  
 TI . CONCESSIONI . FILII . SVI . DEMARCHIA  
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 HERCVLANENSIVM . PATRONO . MIRABILI  
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This is a Monument of the Gratitude of the People of the Colony of *Herculaneum*, who erected a Statue to *Lucius Munatius Concessionus*, a Patrician, who in a Time of great Scarcity, supported them all at his own Expence; and who had the Dignity of a *Demarchus* in the *Herculean* Colony, which was as yet the common Form of Government of *Naples*; and as *Strabo* says, *Argumentum rei sunt Nomina Magistratum Principis Graeca posterioribus temporibus Campana Graecis permixta*; and *Spartian*, speaking of *Adrian*, says, they were *quinquennales*: *Apud Neapolim Demarchus in Patria sua Quinquennalis*. On Examination of the Style and Manner of the above Inscription, I think it no ways prior to the Times of *Titus*, but rather of a later Date, and some Time after the Eruption of *Vesuvius*, and the Destruction of *Herculaneum*; wherefore it could not belong to that City: Otherwise it would be necessary to say, that the Eruption of *Vesuvius* had not entirely destroyed that City, but that Part of it yet remained, which is contrary to the Testimony of all the Writers on the Subject. Whence it is most natural to imagine, that it belonged to the City of *Naples*, whither Part of the People saved from the Destruction of the Colony might easily have been transplanted, with the Name of *Regio Herculanesium*, which Name might have continued a long Time.

To prove farther that *Herculaneum* was a *Roman Municipium*, or free City, I will add the following Inscription of *Reinsius*: (4)

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PRIDIE . K . MARTIAS . IN . CVR . SCRIBENDO . ADFVERE  
 CVNCTI . QVOD . VERBA . FACTA . SVNT . M . M . MEMMIOS  
 RVFOS . PAT . ET . FIL . ET . VIRI . . . . . ITER . PEQVNIA . PONDE  
 RALI . ET . CHALCIDIVM . ET . SCHOLAM . SECVNDVM  
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 DECRETO . D . E . R . I . C . PLACERE . HVIC . ORDINI . CVM  
 M . M . RVFI . PAT . ET . FIL . II . VIR . ITER . IN . EDENDIS . MV  
 NERIBVS . ADEO . LIBERALES . FVERINT . VT . EORVM . MO  
 NVMENTA . DECORI . MVNICIPIO . SINT . ADEO . DILIGEN  
 TES . VT . VITIEIS . PONDERVM . OCCVRRERINT . IDQ . IN  
 PERPETVVM . PROVEDERINT . PLACERE . DECVRIONIB .  
 M . M . MEMMIOS . RVFOS . PAT . ET . FIL . DVM . II . VIVERENT  
 EORVM . POS . . . . . M . ET . SCHOLA . ET . CHALCIDI . QVAE  
 IPSI . FECISSENT . PROCVRATIONEM . DARI . VTIQVE . SER  
 VOS . EIVS . . . MPIVS . EST . . . . . NEGOTIO . PRAEPONE  
 RENT . NEQVE . INDE . ABDVCI . SINE . DECVRIONVM . DE  
 CRETO . ET . M . M . MEMMIIS . RVFIS . PAT . ET . FIL . PVBLICE  
 GRATIAS . AGEI . QVOD . ITERATIONI . HONORI . EORVM  
 NON . AMBITIONEI . NEQVE . IACTATIONI . SVAE . DEDE  
 RINT . SED . IN . CVLTVM . MVNICIPI . ET . DECOREM  
 CONTVLERINT .

A grand Building discovered among the Ruins of *Herculaneum*, thought by the Antiquarians to be a Basilica, concerning which I shall be more particular in the Course of this Work, I should rather take for a *Chalcidicum*, were we not left in the greatest Obscurity as to the Nature of the Building the Ancients called by that Name. It appears, from the Etymology of the Word, to have been a Mint, or the Place where they coined their Money. Others assert, it was a Hall belonging to the *Forum* for the Use of the Advocates and Orators. Nothing certain can be proved from the above Inscription, which was found in the Beginning of the last Century, in the Neighbourhood of *Portici*, but that there was a *Chalcidicum* in *Herculaneum*, which is represented as a Building with a large Hall, but without assigning any particular Use or Description of its Construction. It seems, says *Vitruvius*, that the *Chalcidicum* was commonly placed at the Extremity of the *Basilica*; from this we can form no Idea, having never been able to discover any Model or Plan of those kind of Buildings.

But to return to our City : It has been already proved that it was a Colony, as appears from the above Inscription of *Coniessianus*, and the Inscriptions which I have copied among the late Discoveries, shew that it was ascribed to the *Menenian* Tribe, By what may be gathered from the Discoveries made near the Theatre, it appears there were fine Fountains in *Herculaneum*. On a Piece of Marble dug up, may be read (1),

D 2

Et,

(1) Reines. Class. 2. xxix.

ET. PATER, ET. FILI... M. SALIEN  
DAMQVE  
TERTVLLA. RESTITVIT.

Which Inscription *Reinesius* thinks relates to the two *Marci Memmii* abovementioned ; but as we have seen two Equestrian Statues of the *Balbi*, which I shall observe in due Place, it is imagined there is greater Reason to think that it might be consecrated to their Memory ; since it is not to be doubted, but both Father and Son had distinguish'd themselves by remarkable Works, and erecting grand public Buildings. It is manifest they had Baths and Conduits of Water. *Piscina autem inter appendices Balnearum, in qua calentes a Thermis natare solebant, frigidaria est, & uti vocat Sidonius Apollinaris (1) Baptisterium.* Moreover, the above (2) *Reinesius* goes on, saying as I have already observed, That *Herculaneum* and *Pompei* were destroyed by an Earthquake, and that no one had ever made any Mention of their being rebuilt again.

It is remarkable, as the same Author relates, that there have been found fixed to a Wall in *Herculaneum*, two famous Decrees of the Senate, which were carried to the House of *Matteo di Capua*, Prince of *Conca*. These were engraved on Plates of Brass 28 Inches long, and 20 broad. The first of which contained an Order that no ancient Buildings should be pulled down for the sake of selling the Materials ; this was passed in the Consulship of *Hosidius Geta* and *L. Vagellius*, who had been (3) *Suffetes* in the fourth Consulship of *Claudius*, about the Year of *Rome* 800. The second is to the same Purpose, and was decreed nine Years after the first, when *Volusius* and *Cornelius* were Consuls.

Concerning its Government, both as a Municipium, and as a Colony, we shall speak more at large, when we come to treat of the *Duumviri Quinquennales*, and *Demarchi*. I shall only add here, that they were not without a Number of proper Ministers suitable to the Magnificence of their sacred Buildings, as will be seen by the Inscriptions, which mention the *Epulones* and *Augustales*, in Honour of *Cæsar*, and *Augustus*. The aforementioned *Reinesius* (4) has another Inscription belonging to the City of *Herculaneum*.

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Next

(1) Lib. ii. ep. 2.

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(3) *Suffes* among the Carthaginians, was an Office equal to that of Consul among the Romans ; from שופט *Judex*. An Office here, perhaps equal to our Commissioners of Sewers.

(4) *Reines.* *Classe*, 2, xxxiii. *Capac. Hist. Neapol.* lib. ii. c. 9.

PRIDIE . K . MARTIAS . IN . CVR . SCRIBENDO . ADFVERE  
 CVNCTI . QVOD . VERBA . FACTA . SVNT . M . M . MEMMIOS  
 RVFOS . PAT . ET . FIL . ET . VIRI . . . . . ITER . PEQVNIA . PONDE  
 RALI . ET . CHALCIDIVM . ET . SCHOLAM . SECVNDVM  
 MVNICIP . SPLENDOREM . FECISSE . QVAE . TVERI . PVBLICE  
 DECRETO . D . E . R . I . C . PLACERE . HVIC . ORDINI . CVM  
 M . M . RVFI . PAT . ET . FIL . II . VIR . ITER . IN . EDENDIS . MV  
 NERIBVS . ADEO . LIBERALES . FVERINT . VT . EORVM . MO  
 NVMENTA . DECORI . MVNICIPIO . SINT . ADEO . DILIGEN  
 TES . VT . VITIEIS . PONDERVM . OCCVRRERINT . IDQ . IN  
 PERPETVVM . PROVIDERINT . PLACERE . DECVRIONIB .  
 M . M . MEMMIOS . RVFOS . PAT . ET . FIL . DVM . II . VIVERENT  
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 VOS . EIVS . . . MPIVS . EST . . . . . NEGOTIO . PRAEPONE  
 RENT . NEQVE . INDE . ABDVCI . SINE . DECVRIONVM . DE  
 CRETO . ET . M . M . MEMMIIS . RVFIS . PAT . ET . FIL . PVBLICE  
 GRATIAS . AGEI . QVOD . ITERATIONI . HONORI . EORVM  
 NON . AMBITIONEI . NEQVE . IACTATIONI . SVAE . DEDE  
 RINT . SED . IN . CVLTVM . MVNICIPI . ET . DECOREM  
 CONTVLERINT .

A grand Building discovered among the Ruins of *Herculaneum*, thought by the Antiquarians to be a Basilica, concerning which I shall be more particular in the Course of this Work, I should rather take for a *Chalcidicum*, were we not left in the greatest Obscurity as to the Nature of the Building the Ancients called by that Name. It appears, from the Etymology of the Word, to have been a Mint, or the Place where they coined their Money. Others assert, it was a Hall belonging to the *Forum* for the Use of the Advocates and Orators. Nothing certain can be proved from the above Inscription, which was found in the Beginning of the last Century, in the Neighbourhood of *Portici*, but that there was a *Chalcidicum* in *Herculaneum*, which is represented as a Building with a large Hall, but without assigning any particular Use or Description of its Construction. It seems, says *Vitruvius*, that the *Chalcidicum* was commonly placed at the Extremity of the *Basilica*; from this we can form no Idea, having never been able to discover any Model or Plan of those kind of Buildings.

But to return to our City : It has been already proved that it was a Colony, as appears from the above Inscription of *Concessianus*, and the Inscriptions which I have copied among the late Discoveries, shew that it was ascribed to the *Menenian* Tribe, By what may be gathered from the Discoveries made near the Theatre, it appears there were fine Fountains in *Herculaneum*. On a Piece of Marble dug up, may be read (1),

D 2

Et.

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Next to the College of *Pontifices* (1), sprung up at *Rome*, that of the *Augustales*, with new Ceremonies, about the Year 767, of which Body *Tiberius Cæsar* was a Member; this Example was followed by the Colonies out of Flattery or Ambition; they were six in Number, and stiled (2), SEVIRI. AVGVSTALES. They were also in *Cortona*, as appears from the following Inscription found not long since:

C. TITIO. CL. CELERI  
DOMO. CORTONA  
VIVIR. AVGV.  
LIBERTI. EIVS.

But to return to my first Design: This ancient City was situated near the Sea about four Miles from *Naples*, and remained buried in the Bowels of the Earth by the Eruptions of *Vesuvius*, in the Space between the royal Villa of *Portici*, and the Village of *Refina*; it had a Harbour a little Distance from the Mountain *Vesuvius*. It is to be observed, that *St. Gregory* writing to *Fortunatus* Bishop of *Naples*, makes mention of *Legionis Herculensis Neapolis*. And we shall observe, that *Franciscus Balzanus* wrote a silly Book concerning this City, in which he credits the Impostures of *Annius of Viterbo*. Vulgar Tradition says, that *St. Peter* landed there. According to *Pontanus*, at *Refina*, in that Situation of which we have been treating, stood the Seat of *Antonius Panormita*, who wrote of *Alphonfus* the First, King of *Naples*. *Falco* says, that *Portici*, now a Royal Seat belonging to his Majesty, in the Neighbourhood of *Herculaneum*, was the Seat of *Quintus Pontius Aquila*, a Roman Citizen, called by *Cicero*, *Neapolitanum Quinti*. Adjoining to it is the Promontory of *Leucopetra*, which retains its ancient Name in *Pietra-bianca*, or the White Rock, a delightful Villa belonging to the Duke of *Matalona*, where I copied the following antique Inscriptions, which I think will be acceptable to the Reader. The first may be found in *Gruter* (3), whom *Manutius* quotes, but with an immense Difference, and with many Errors and Mistakes:

D. M.  
M. MARIO. PROCVLO  
VIX. ANN. III. MENS. IIII. D. VIIII.  
M. MARIVS. FRONTO. ET. COSCONIA  
YGIA. PARENT. INFELICISS.  
FILIO. PISSIMO. FECERVNT. SIBI  
LIB. LIBERTABVSQ. POSTERISQ. EORVM.  
SI. NON. FATORVM. PRECEPS. HIC. MORTIS  
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SIT. HIC. TERRA. LEVIS.

(1) Tacit. lib. i. Annal. c. 54.

(2) Noris Cænotaph. Pisin. cap.

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On another Piece of Marble :

MYNICIO . P . F . POST . MORTEM  
MVNICIPES . SVI . AERE . CONLAIO . PIETATIS  
CAVSSA . POSVERVNT .

The last, which follows, may serve to illustrate the History of the Ages nearer our own.

HOSPES . ET . SI . PROPERAS . NE . SIS . IMPIVS  
PRETERIENS . HOC . AEDIFICIVM VENERATOR  
HIC . ENIM . CAROLVS . V . RO . IMP .  
DEBELLATA . AFRICA . VENIENS .  
TRIDVVM . IN . LIBERALI  
LEVCOPETRAE . GREMIO . CONSVMSIT .  
FLOREM . SPARGITO . ET . VALE .  
M . D . XXXV .

Four Miles towards the East, at the Foot of the Mountain *Vesuvius*, is a Place called *Torre del Greco*, where, I believe, the City of *Pompeia* (1) lies buried in like manner, so named from the triumphal Poms of *Hercules*, and called by *Seneca* *Pompeias celebrem Campaniæ Urbem*. See *Summonte*, *Pliny*, *Florus*, *Seneca*, and *Velleius*, who says, *Tantum hoc (sociali) bello Romanis fidem præstitisse, ut . . . Herculanæum simul cum T. Didio caperet, Pompeios cum L. Sulla oppugnaret*. And *Seneca* (2) describes this City thus : *Celebrem Campaniæ Urbem, in qua ab altera parte Surrentum, Stabianumque littus, ab altera Herculanense conveniunt, mareque ex aperto reductam ameno situ cingunt, decidisse terræmotu, vexatis quæcumque adjacent regionibus*. *Strabo* calls it *Πομπηία*, *Pompeiam* ; and *Servius* adds a Fable founded on *Æneid* vii. Vers. 662. i. e. *Hercules in quadam Campaniæ (urbe) pompam triumphis suis exhibuit, unde Pompei dicitur Civitas*. And *Strabo* (3) : *Pompeiam quam Sarnus præterfluit*. This Place is now called *Torre Ottava*, or *Castrum Turris octavi lapidis*, because it is eight Miles from *Naples*, and because the King's *Angioini* built a Tower in that Place. In the Year 1345, a Greek Hermit coming into these Parts, planted a Vineyard with Slips brought from his own Country ; these produced a Wine so agreeable to Queen *Joan* the First, that she granted him the sole Privilege of settling the Prices of Greek Wines. But the Hermit dying without a Will, the Chapter of the Cathedral of *Naples* claimed a Right of succeeding as Heirs *ab intestato* ; for which Purpose two Cannons are annually appointed to settle

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I shall now conclude, with observing, that if this Tract of Country be so pleasant and charming in these Days, after so many repeated Eruptions of *Vesuvius*, which belched out in Thunder Showers of Stones and Rocks ; what must it have been in former Ages ; in the Days of *Augustus*, when the Romans, amidst their Triumphs over the World, frequented it, with a Pleasure no ways damped by the Apprehensions of destructive Fire. Wherefore it is not to be wondered at, that *Herculaneum* should be embellished with Statues, Temples, and a most magnificent Theatre, which to the Surprise of all the World, are now to be seen. I cannot omit inserting in this Place an Epigram of *Martial* :

*Hic est Pampineis viridis modo Vesuvius umbris  
Presserat hic madidos nobilis Uva lacus.  
Hæc juga, quam Nisæ coles plus Baccus amarit ;  
Hoc nuper Satyri Monte dedere choros.  
Hic Veneris sedes, Lacedemone gratior illi ;  
Hic locus Herculeo nomine clarus erat.  
Cuncta jacent flammis, & tristi mersa favilla,  
Nec superi vellent, hoc licuisse sibi.*

#### CH A P. IV.

*Of the first Eruption of Vesuvius ; and particularly  
of that which destroyed the Cities of Herculaneum and Pompeia.*

**I**T has been Matter of Debate among the Inveſtigators of natural History, whether Mount *Vesuvius*, for the first Time, in the Reign of the Emperor *Titus*, discharged its intestine Fires, and covered with Ashes the Neighbouring Places ; or whether it had not before, in remoter Ages, cast forth its Fires, but so long since, that no Memory remained of the Eruptions. We are plainly informed by the Fable of the Giants of *Pblegra*, of the great Volcanos, which had been in the Neighbourhood of *Pozzuolo* ; among which the *Solfatara* or *Vulcan's Hole*, is still wonderful ; where the internal Fire plainly discovers itself through several Vents ; as also in the Baths, and in the Sands of the Island of *Ischia*. Here I have observed Iron-like Dross and burnt Pumice lie in *Strata*. And the old Poem on *Ætna*, written in the Time of *Julius Caesar*, says :

*Dicitur*



*Dicitur insidiis flagrans Ænaria quondam,  
Nunc extincta super: tutisque Neapolim inter  
Et Cumas locus est multis jam frigidus annis,  
Quamvis æternum pinguescat ab ubere sulphur.*

A Passage in a Book of Natural Philosophy by *Colonna*, call'd *The natural History of the Universe*, having furnish'd Matter of Debate to the Royal Academy of Inscriptions in *Paris* (1), it will not be amiss to give a brief Account thereof.

The Abbot *Bannier* searching antient Authors on this Head, found that *Vesuvius* was supposed to have made an Eruption before the Times of *Titus*; but that there was no particular Account of it; on the contrary, that there was a profound Silence among the *Italian* Writers, and particularly in *Recupitus* (2), in his Treatise on the Fires of this Mountain. The first Point, a Passage in *Strabo* (3) proves; he says, that the Places about *Vesuvius* are very fertile, except the Top, which is quite barren, and of the Colour of Ashes; where are Stones of the same Colour, which seem to have been broken, and burned at different Times; from whence we may conjecture, they had been produced by a Volcano, which desisted when the combustible Matter was spent. Thus *Strabo*, a very exact Writer, long before the Times of *Titus*, proves, that there had been a Volcano on the Top of *Vesuvius*, though he knew nothing of the Time. *Diodorus Siculus* (4) likewise mentions the most antient Traces of its Fire, but without entering into any particular Detail.

*Pliny*, to whom this Fire proved so very fatal, mentions *Vesuvius* in two Places, as to its Situation (5); and in his 14th Book, treating of Wines, he says, *Ex iis minor Austro leditur, cæteris ventis alitur, ut in Vesuvio monte, Surrentinisque collibus*; whence we may infer, that he knew nothing of the Volcano in this Mountain, nor of the sulphureous Quality of the Soil, otherwise he would necessarily on this Occasion, as well as *Strabo*, have attributed the Fruitfulness of the Wines to that Cause; for in the same Book, he mentions Mount *Ætna*, *Nocturnis mirus incendiis*. Nor can we be better informed by *Tacitus* (6), who speaking of the Time of *Tiberius*, says, that this was a most delicious Place, *antequam Vesuvius Mons ardescens faciem loci verteret*. Whence we may conclude, that the Devastations of *Vesuvius*, were after the Retirement of *Tiberius* into the Island *Capræa*, and that the Historian alluded merely to that remarkable Eruption, in which *Pliny* perished; for the Detail and Circumstances of which, I refer you to *Pliny* the younger. Even the Letter which contains this very accurate Narrative (7),

makes

(1) *Memoires de Litterature* tom. 15. Des Embrasemens du Mont Vesuve.

(2) *De Incendiis Montis Vesuvii*.

(3) *Strab. lib. v. pag. 247.*

(4) *Diod. Sic. lib. iv.*

(5) *Plin. lib. iii. pag. 154* ediz. in fog.

(6) *Annal lib. iv. cap. 67.*

(7) *Plin. jun. lib. vi. ep. 16.*

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The Abbot *Bannier* searching antient Authors on this Head, found that *Vesuvius* was supposed to have made an Eruption before the Times of *Titus* ; but that there was no particular Account of it ; on the contrary, that there was a profound Silence among the *Italian* Writers, and particularly in *Recupitus* (2), in his Treatise on the Fires of this Mountain. The first Point, a Passage in *Strabo* (3) proves : he says, that the Places about *Vesuvius* are very fertile, except the Top, which is quite barren, and of the Colour of Ashes ; where are Stones of the same Colour, which seem to have been broken, and burned at different Times ; from whence we may conjecture, they had been produced by a Volcano, which desisted when the combustible Matter was spent. Thus *Strabo*, a very exact Writer, long before the Times of *Titus*, proves, that there had been a Vulcano on the Top of *Vesuvius*, though he knew nothing of the Time. *Diodorus Siculus* (4) likewise mentions the most antient Traces of its Fire, but without entering into any particular Detail :

*Pliny*, to whom this Fire proved so very fatal, mentions *Vesuvius* in two Places, as to its Situation (5) ; and in his 14th Book, treating of Wines, he says, *Ex iis minor Austro lœdatur, cæteris ventis alitur, ut in Vesuvio monte, Surrentinisque collibus* ; whence we may infer, that he knew nothing of the Volcano in this Mountain, nor of the sulphureous Quality of the Soil, otherwise he would necessarily on this Occasion, as well as *Strabo*, have attributed the Fruitfulness of the Wines to that Cause ; for in the same Book, he mentions Mount *Ætna*, *Nocturnis mirus incendiis*. Nor can we be better informed by *Tacitus* (6), who speaking of the Time of *Tiberius*, says, that this was a most delicious Place, *antequam Vesuvius Mons ardescens faciem loci verteret*. Whence we may conclude, that the Devastations of *Vesuvius*, were after the Retirement of *Tiberius* into the Island *Capræa*, and that the Historian alluded merely to that remarkable Eruption, in which *Pliny* perished ; for the Detail and Circumstances of which, I refer you to *Pliny* the younger. Even the Letter which contains this very accurate Narrative (7),

makes

(1) *Memoires de Litterature* tom. 15. Des Embrasemens du Mont Vesuve.

(2) *De Incendiis Montis Vesuvii*.

(3) *Strab. lib. v. pag. 247.*

(4) *Diod. Sic. lib. iv.*

(5) *Plin. lib. iii. pag. 154 ediz. in fog.*

(6) *Annal lib. iv. cap. 67.*

(7) *Plin. jun. lib. vi. ep. 16.*



makes no Mention of any former Eruption; nor Dio, nor Zia philinus, of any Trace of Damage, but what is mentioned in the Description of the Eruption, in the Time of *Septimius Severus*. *Eusebius* (1) likewise speaks only of that in the Time of *Titus*; and *Scaliger* in his Notes, cites no other Eruption of *Vesuvius*, than that which happened in 472, when its Ashes were driven as far as *Constantinople*, and there caused so great Astonishment, that its Anniversary was ordered to be kept on the 8th Ide. that is the 6th of *November*, which Fact is related by Count *Marcellinus*, as under the Consulship of *Marcianus* (2), and *Festus*; though there is no Account of this Festival to be found in the *Greek Calendar*.

*M. Bannier* to these Authorities from the Historians, joins those of the Poets, and quotes that Verse of *Lucretius*, which has undergone ten Variations to make Place for the Word *Vesuvius* (3).

*Qualis apud Cumas locus est Montemque Vesuvium  
Oppleti Calidis, ubi fumant fontibus auctus.*

Hence it appears, that the Poet was at least acquainted with the Quality of the Soil of *Vesuvius*, and the hot Springs in the Neighbourhood of that Place.

The Authority of *Valerius Flaccus*, is more precise, who having dedicated his Poem on the *Argonauts* to *Vespasian*, Father of *Titus*, wrote before the grand Eruption.

*Sic ubi prærupti tonuit cum forte Vesuvi  
Hesperia letalis Apex* (4).

*Silius Italicus*, who is still more antient, as living in the Time of *Nero*, gives a more decisive Account of this Particular.

*Sic ubi vi cæca tandem devictus ad astra  
Evomuit pastos per sæcla Vesuvius ignes,  
Et pelago, & terris fusa est Vulcania pestis.*

Whence it appears, that the Poet knew, that *Vesuvius*, at other Times, had cast its Fires over Sea and Land.

*Virgil's* Silence on the Subject, has been looked upon as an Argument to prove that he knew nothing of it; and so much the more, as himself had made a long stay in *Naples*: And *M. Bannier* (though the Proof, as meerly negative, is not conclusive) draws the like Inference; and quotes a Line out of *Virgil*, to shew that the Poet was actually ignorant of the Burning of this Mountain; inasmuch as in his second *Georgic*, speaking of a most fruitful and well cultivated Country, he makes this Comparison,

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Talem

(1) *Euseb. Hist. Eccl. & Scal. ad Not. 2895.*

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*Talem dives arat Capua, & vicina Vesuvio  
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If he had had any Idea of the antient Volcano, he would at least have spoke of these Parts as a dangerous Neighbourhood, and anticipated *Strabo* in the Observation of the principal Cause of the Fertility of the Soil in that Neighbourhood. In this Place it is worth while to observe the Equivocation of *Servius*; who pretends, that in that Passage *Virgil* did not speak of *Vesuvius*, but *Vesula*, a Mountain in *Liguria*, at the Foot of the *Alps*: But what Probability is there, that *Virgil* should join *Vesula* with *Capua*, a City so near to *Vesuvius*?

Nor shall we stop here to quote the *Sybilline Verses* (1), where Mention is made of the Burning of *Vesuvius*, and where the Author, whoever he be, evidently alludes to the Eruption in the Time of *Titus*; which *Ziphilius* seems to have copied after him; a new Proof of that Work being supposititious, which perhaps he was not apprized of.

From all these Authorities *M. Bannier* infers, that *Vesuvius*, in the most antient Ages, was subject to Eruptions; that it had long ceased to burn; and that there is no Time fixed, nor any Account of any Eruption before the Reign of *Titus*, and that *Colonna* would not have done amiss, had he mentioned none other but that.

To these Proofs of *Bannier*, we may add the Observations of *M. Bianchini*, communicated to the Academy of *Paris*, by *M. Freret*. For among the different Proofs which this Author brings from the Epocha of the Deluge, he makes use of the Observations which were made near *Vesuvius*, in the Year 1689 (2).

This Prelate relates, that on digging into the Earth, about a Mile from the Sea, the Workmen acquainted the Owner of the Ground, that they met with several Strata of different kinds of Earth, lying horizontally one above another, like so many Pavements; then continuing to dig deeper, they found some Inscriptions, which made mention of the City of *Pompeia*; that continuing to dig to the Depth of more than seventy Feet, they found so great a Quantity of Water, as obliged them to desist; and all the Way they dug they found different Strata of Earth, one above another, mixed with vitrified and calcined Stones.

Hence *M. Bianchini* concludes, that one may prove, from the Strata, where these several Inscriptions were found, the various Eruptions of *Vesuvius*; since, without being confined to examine into the true Situation of *Pompeia*, for which he refers the Reader to the Geographical Dictionary of *Baudrand*, this is certain, that it was near *Vesuvius*: Whence supposing, as is certain, that the Inscriptions were buried in the Eruption that happened in the Time of *Titus*; from the Depth of this Bed, and the other

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Strata added thereto, in the Space of 1600 Years, he concludes, that the deepest Layer, which consists of a soft mouldring Stone, under which they found a Spring of Water, was that formed at the general Deluge; and that the Strata of burnt Earth between it and the Inscriptions, were formed by some antient Eruptions, almost as long ago as the Inundation of the whole Earth. So that we may say with *Silius Italicus*, as observed before,

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And as the said Theatre was one of the first Things discovered among the old Ruins, I hope I shall not displease the Reader in laying before him the entire Passage of *Dion Cassius* *Jiceus*, translated by *George Merula*.

“ Sub Tito in Campania horrenda, & miranda quædam obtigerunt. Magnus enim ignis per Autumnum subito exarsit. Mons enim Vesuvius, qui juxta Neapolim ad mare vergit, abundantis ignis fontes habet olim undique altus: ab cujus medio ignis exoritur, quæ pars solum igne comprehensa fuit: extra hæc omnia sine igne etiam nunc manent. Ex hoc cum cætera essent combusta, & in cinerem redacta, juga circumstantia ab antiquo usque nunc manent. Quodcumque am bustum est atque consumptum, tempore concavum factum est: ut mons omnis, si licet magnis parva conferre, similis sit amphiteatro. Vertex arbores, & vites habet. Circulus ab igne latior per dies sumum, noctu flammam emittit, ut videatur in eo odores evaporari, & sacrificia fieri: & quidem semper, interim vero magis, interim vero minus. Sæpe vero cineres effundit, quando scilicet aliquid coactum subsederit: lapides sursum mittit. Quoties vero a spiritu, & vento violatur, sonat, & stridet; ceu non coacta, & constricta, sed rara, & occulta spiracula habens. Talis igitur est Vesuvius, & hoc

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 “ diu, atque noctu per terram oberrantes, & in aere percurrentes  
 “ videbantur. Post hæc vehemens siccitas, & vehementes  
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This fatal Catastrophe was preceded, as I have observed before, by a terrible Earthquake, in the Year of Christ 65, in the Time of the Consuls *Regulus* and *Virginus*, which destroyed the greater Part of *Herculaneum*; hence many are of Opinion, that at that Time perished the People in the Theatre; and that it was again destroyed by *Vesuvius*; which I hope I shall be able to prove from these same Discoveries of Antiquity (2). It being unnecessary

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unnecessary at present to examine how many Eruptions have happened since that Time, I shall think it sufficient to refer my Readers to the abovementioned *Bianchini*, and desire him to read attentively such Authors as have treated on the Subject, whose Testimonies, to avoid Prolixity, I forbear to quote at large. I shall only say, that since that Eruption, in which *Herculaneum* was buried, twenty-six others may be reckoned. It happens that by reason of the Streams of the Lava, which have from Time to Time run over this City, it lies now about eighty Palms below the Level of the Plains of *Portici*. Among those Authors which I have mentioned, you may find a satisfactory Account of the last terrible Eruption, which I myself saw in the Month of *May*, 1737. set forth by my learned and valued Friend *Sig. Nicholas de Martino*, publish'd in the Name of the Academy of *Naples*, with universal Applause; also another fine Description, wrote by *Sig. Ciccio Serrao*, a famous Physician, and Professor of the University. I shall just occasionally observe, that it was at my Request, that the Prospect of *Vesuvius* on the Side towards *Torre del Greco*, was drawn by *Mark Tuschler* of *Norimberg*, a Member of the *Etruscan Academy*, at present, Painter and Architect to his Danish Majesty; whom I should have been glad to have employed in drawing the Antiquities treated of in this Book.

The Matter under which this City lies buried is not uniform: In some Places you find the Lava of *Vesuvius*; in others a kind of Mortar, or hard Cement, thrown out from the same Volcano. By these Lava the *Neapolitans* mean, the Streams of Sulphur, Minerals, Stones, and Bitumen, melted altogether, which *Vesuvius* vomits forth at the Time of the Eruptions. These fiery Streams do not run down with the Impetuosity of a Torrent, but, being a thick and viscous Substance, passes slowly in the Nature of a Paste, or melted Glass; yet preserves its Heat a long Time, even till it comes to the Sea, in which it has formed divers small Promontories. This Lava, cooling by Degrees, at last becomes a Rock as hard as Marble, and takes as good a Polish.

Whilst this liquid Matter preserved its Motion, it is easy to apprehend, that it would insinuate itself into all the Cavities it met in its Passage; so that it is not therefore to be wondered at, if those Places through which it directed its Course in *Herculaneum*, are as exactly filled with it, as if melted Lead had been poured into them. These sulphureous Rivers, it seems, ran only through one Part of *Herculaneum*; the Remainder being buried under a kind of Mortar, or very solid Cement, composed of Earth, and the Ashes of *Vesuvius*; which uniting together with Water, not only filled the Streets, and other open Places, but even penetrated into the interior Parts of all the Buildings, without doing them any considerable Damage. One cannot easily comprehend this Singularity, without supposing that *Vesuvius* had first thrown out so great a Quantity of Ashes as buried the Buildings, and the Sea Waters having then penetrated



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Among the various Stones, &c. cast up by the Eruption in 1737, there was found one, which at first Sight appear'd to be a Emerald; this came into the Hands of Count *Bartholomew Edward Pighetti*, Secretary to his Majesty (a Gentleman possessed of all the rare Qualities imaginable, and whom I mention with Honour); he resolved to have engraved thereon, on one Side Mount *Vesuvius*, and on the other, in a small Character, the following Words, which I wrote on the Occasion: *E Vesuvio natus, parentem ignivomum exhibeo* But as the Stone was very imperfect, and but little harder than the common Crysolites called Granatelli, which this Country abounds with, he could not carry his intended Project into Execution. On which it was repolished and wrought to the Size of a small Bean, of a faded greenish Colour. Thus much I was willing to relate, that such as have read of these Things in several Authors, might be informed of the true State of the Fact.

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A  
**DESCRIPTION**  
 OF THE  
**Discoveries of the Antient City**  
 OF  
**HERCULANEUM.**

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P A R T II.  
 Of the Antiquities of *Herculaneum.*

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C H A P. I.

*An Account of the first Discoveries in 1689, and 1711.*

**F**OR the Satisfaction of the curious Enquirer, into so new and unexpected a Matter, now brought to light from so remote a Time, it may be necessary to begin this Discourse from the first Attempts made in the latter End of the last Age. Therefore I shall recount all that is said on that Subject, in the *Memoirs of the royal Academy of Paris* (1); and also by the celebrated M. Bianchini, in his Book of Universal History (2).

“ At the Foot of this Mountain, about two Miles from the Sea, in the Year 1689, some Earth having been removed, the Workmen observed Layers of Earth, that seemed disposed in Order, as if they were Floors or Pavements, placed horizontally over each other.

“ The Owner of the Ground, being inclinable on this Occasion to search farther, continued the Digging, and under the fourth Layer, found some Stones with Inscriptions on them; on which he ordered, that they should continue their Search till the Water prevented them. They dug upwards of an hundred Palms (3) in Depth, observing all the Way various Layers, alternately one under another; one of cultivable Earth, and one of black vitrified Stone; of which for the greater  
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(1) *Memoires de Literature* tom. 15. Des embrasemens du Mont Vesuve.

(2) *Istoria Universale* di Monsignor Bianchini. Roma 1699. pag. 246. c. lvi 1748.

(3) *The Palm is a Neapolitan Measure, nearly equal to ten English Inches.*

“ Certainty, I shall give an Account in the very Words of  
 “ *Francis Picchetti*, (a famous Architect in *Naples*, but more  
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 “ nicated to several Persons, and among others to *Sig. Adriano*  
 “ *Aviano*, Professor of Mathematicks in *Rome*; much esteemed  
 “ for his Proficiency in the Study of Natural Philosophy, viz.

“ In the Year 1589, in a Hole dug in the Side of Mount *Vesuvius*, about a Mile from the Sea, in that Spot where formerly stood the (1) *Villa of Pompey*, it was observed, that the Earth and vitrified Stone were laid in a kind of regular Order; and that the Earth, which is continually falling from the Mountain into the Plain, and into the Sea; together with the Streams of melted and vitrified Stones, cast out in the several Eruptions of *Vesuvius*, had disposed these Layers in the following Manner, viz.

“ First of all were found about 12 Palms of cultivated Earth.

“ 12 Palms of cultivated Earth; next were found

“ 4 Palms of black vitrified Stone, such as the City is paved with; then

“ 3 Palms of solid Earth; then

“ 6 Palms and a half of vitrified Stone, under which were found some (2) Coals, Iron Keys of Doors, and two Inscriptions, shewing, that in that Place stood the *Villa of Pompey*; then

“ 10 Palms, or thereabouts of solid Earth; then

“ 2 Palms and a half of vitrified Stone, like that above; then

“ 8 Palms of Earth, very solid; then

“ 4 Palms, or thereabouts, of vitrified Stone, but somewhat more porous, and lighter (3) than the former; then

“ 25 Palms of very solid Earth, of a Hardness like Gravel; then

“ 16 Palms of the common vitrified Stone (4), very heavy; then

“ 12 Palms of Gravel, in which they found a Spring of Water in such great Quantity as to stop their farther Progress.

“ The Inscription (proceeds *M. Bianchini*) found with the Coals and Iron-work under the first twenty-five Palms from the external Superficies, carry with them such Marks of the Age in which the Plain became inhabited, and of the *Romans* having erected them, as would persuade any one to believe, that the six Palms and a half of melted or vitrified Stone were deposited there by the Mountain, in that memorable Eruption in which *Pliny* perished, in the first Year of the Reign of *Titus*, and by which the *Pompeian* Inscriptions were totally buried; which I hear, have been since conveyed to the Museum of *Francis Picchetti* abovementioned. The Death of

“ that

(1) It should have been called the antient City of *Pompei* as we shall see afterwards.

(2) Four Strata from the Superficies of the level Ground to the Inscriptions, two of which were of fused Stone.

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“ that Gentleman has rendered it very difficult to obtain a Copy of those Inscriptions ; but I hope they will be transmitted me in Time to subjoin them at the End of this Work ; and “ I shall be the more desirous of this, as they may serve to resolve a Doubt about them ; that is, whether they belong to the City of *Pompei*, or to the Villa of *Pompey* the Great, or his Children. For the Villa of that great Captain and his Family, in the Judgment of *Loffredus*, was not situated so near *Vesuvius*, but nearer to *Pozzuolo*, and not far distant from the Lake *Avernus*. And the City of *Pompei*, according to all Authors antient and modern, and the Stones dug up in the Year 1684, as *Baudrand* asserts in his Geographical Dictionary, was situated near *Scafati*, in the Plain at the Foot of Mount *Vesuvius*, and was subject to be molested By the Matter which falls down the Declivity of the Mountain in its Eruptions. Thus far *M. Bianchini*.”

In the Year 1711, the Prince of *Elbeuf* designing to build himself a Pleasure House on the Sea-Shoar near *Portici*, and contiguous to a Convent of the Order of *St. Peter of Alcantara*, had a Mind to cover some of the Ground-Rooms with a new kind of Plaister, which I have frequently observed. He knew that some of the Inhabitants of *Resina* in digging for a Well had found Slips of Marble, Fragments of the yellow and other coloured antique *Grecian* Marble ; and therefore ordered the Workmen to continue digging as deep as the Water would permit, in order to get a sufficient Quantity of this Marble to be bruised into a Powder, and make of it the Plaister for his Villa, at present in the Possession of my good Friends the Dukes of *Laviano*, and the Princes of *Canalunga*.

Scarce had they begun digging into the Side of the Earth, when they found some beautiful Statues, among which was one of *Hercules* in Marble, and another thought to be *Cleopatra* ; proceeding farther, under the Vineyard of *Don Antonio Brancaccio*, the Workmen met with divers Columns of coloured Albaster, which appeared to them to belong to a Temple of a round Figure, adorned on the Outside with twenty-four Columns, the greatest Part of which were of the yellow antique, and were many of them carried to the House of Counsellor *Salerno*.

The Inside of this Temple (besides being adorned with some Columns, between which were the same Number of Statues of *Grecian* Marble, though broken) was also paved with the yellow antique. The Statues were sent to *Vienna* by the Prince of *Elbeuf*, as a Present to Prince *Eugene* of *Savoy*.

I am informed, that at this Time was dug up a Piece of Marble, with the following Letters in Metal.

APPIVS PVLCHER. C. FILIVS

Ⓕ Ⓔ Ⓓ .... VIR. EPVLONVM.

There was likewise dug up a great Quantity of *African Marble*, out of which some small Tables were made by the ingenious Architect, *Joseph Stendardo* (1) After this all farther Search was discontinued, for fear of falling into Dispute with the Ministers of State, whose Behaviour is frequently of great Prejudice to the Republic of Letters.

## CHAP. II.

### *A Relation of the Discovery of the antient City of Herculaneum.*

AT the Time that I had the Inspection of the grand Library at the King's Palace at *Naples*, as well as that famous Museum, known through Europe by the Name of the *Farnesian*, and of which I had the chief Care, by Virtue of a Royal Order, dated the 12th of *November*, 1738, these very remarkable Discoveries first came to Light. Whilst his *Sicilian Majesty* was at *Portici*, four Miles from *Naples*; about the Beginning of *December*, some Fragments of Marble being found in the abovementioned Well, the King gave Orders that the Bottom of it should be diligently searched; whereupon, the Workmen, entering into the same Hole from whence the Prince of *Elbeuf* had dug the abovementioned Statues, in the Year 1711; and examining in another Part with their Pickaxes, they found Fragments of two Equestrian Statues of Brass, bigger than the Life, a little above the Level of the Water, at the Depth of 86 Palms from the present Surface.

Pursuing a farther Search sideways, they found two Statues of Marble, larger also than the Life, both of them cloathed with the Toga, one of which resembled the Countenance of *Augustus*; after this they now and then found some Pilasters of Brick well formed, plaistered over, and painted with various Colours; and among

(1) D. *Joseph Stendardo*, a Neapolitan Architect, died at Florence in the Year 1735, and was buried in the Church of Santa Felicita. His Executors have erected to his Memory a Marble Monument, with the following Inscription, written by the Author of this Dissertation, his intimate Friend,

JOSEPHO . STENDARDO  
MATHAEI . F. NEAPOLITANO  
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SVB . IMPERATORE . CAROLO . VI.  
REGII . DICASTERII . SACRAR . RATIONVM  
ET . SENATVS . SANCTAE . CLARAE  
ARCHITECTO  
EXECVTORES . EX . TESTAMENTO  
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V. A. PL. M. LX, OB. FLOR. MDCCXXXV.



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GENERE . ATQ. INGENIO . CLARISS.  
SVB . IMPERATORE . CAROLO . VI.  
REGII . DICASTERII . SACRAR . RATIONVM  
ET . SENATVS . SANCTAE . CLARAE  
ARCHITECTO  
EXECVTORES . EX . TESTAMENTO  
AMICO . OPTVMO . PP.  
V. A. PL. M. LX. OB. FLOR. MDCCXXXV,

among those another Statue cloathed in like Manner, entire, and standing upright.

This invited his Majesty to view these Statues one Day, when I, who attended him according to Custom, was asked by him the Meaning of some large Capital Letters, on a Fragment of an Architrave, which, though in many Pieces, seemed to be as follows.

..A...MAMMI...VS. II.VR. QVN.F...

Now calling to Mind a Passage of *Dion* (1), which gives an Account of *Herculaneum* being destroyed by the first Eruption of *Vesuvius*, together with its Theatre, whence the People were sitting as Spectators; and seeing the Name of a Duumvir, and the Fragment of a T joined to the Residue of an H, which I thought very probably might mean *Theatrum*; I ventured to say, that possibly, this might be in Memory of the Theatre of *Herculaneum*, heretofore destroyed.

Nor was my Conjecture groundless; for, having fastened a Rope about my Middle, I caused myself to be let down, and entered the Cavern, I ordered the Workmen to proceed, seeing something like Steps of a grand Stair-Case; but as these appeared too high to serve for ascending and descending, and as they did not run in a right Line, but were rather circular, I ordered them to try farther on, whether they could discover another Stair-Case. Having searched several Places, and raising up the Earth horizontally, I evidently distinguished them to be the Seats of the Theatre, where the People sat as Spectators, as I had before in a Manner foretold.

This had scarce happened, when, as I went up again to give an Account to the King, two other Fragments of the abovementioned Architrave were found, which were an authentic Argument to the whole Court, of the Truth of my Assertion; which, having joined together, I brought to this Meaning,

A....MAMMI...RVFVS. II. VIR. QUIN. TEAR.  
ORCH. DE SUO.....

So that I could now with greater Pleasure and Certainty assert, that this was the Theatre of *Herculaneum*, with its Orchestra, which had been built at the Expence of *Mammianus Rufus*.

And for a further Conviction to such, as not being Eye-Witnesses, might still doubt the Existence of such a Theatre, soon after was discovered another grand Architrave, with a double Capital Inscription, which served as a Supplement to explain the first more clearly; I suppose they had been placed over the two

F 2

prin-

(1) Xiphil. ad Dion. in Tit. pag. 257. Lugd. 1559. Deasq. urbes Herculaneum ac Pompejos populo sedente in Teatro penitus obruit (Vesuvius).



principal Doors of this beautiful Theatre. The second bearing, moreover, the Name of *Publius Numisus* the Architect, of whom I shall speak hereafter.

L. ANNIVS MAMMIANVS. RVFVS II. VIR.  
QVINQ. **THEATR.** O. P. NVMISIVS.  
P. F. ARCH. EC..... (1)

Near to this Inscription, which was dug up the 11th of December, 1748, were found the broken Parts of two large Horse gilt, one of which, in falling, was beaten so flat that it seemed but half a Horse; afterwards were found some Pieces of a Carriage or Chariot, belonging to the above Horses, with a Wheel entire all of Brass gilt. It is probable, therefore, that the two principal Doors of this Theatre were adorned, above the Architrave, with these Chariots and Horses, after the Manner one may see in Medals triumphal Arches were accustomed to be. I doubt not but these Equestrian Statues might be found to represent some of the Emperors, but that their Heads are wanting. The Trunk of the first Statue being judged of no Value, was taken to make two Medallions of the King and Queen, about two Yards high.

Going frequently to this Well, I caused the Earth to be cleared away from about the Outside of the Theatre, which I observed to be built with Brick, with Pilasters at equal Distances having Marble Cornices, and were plaistered with Mortar of various Colours; in some Parts red, like the Colour of *Diafer*, in others black, shining like the *Chinese* Varnish.

At last the inner Stairs were discovered, which led to their corresponding *Vomitoria*, and to the Seats where the Spectators sat. Here I conceived great Hopes that we should find some beautiful Statues, either above or below, or in the Place where they had fallen.

And my Hopes were not vain; for daily thereabout, the Year, they dug out Pieces of Marble; such as beautiful Capitals of the Corinthian Order, and other smaller Pieces of the antique, neatly wrought, and various Incrustings of *African* Serpentine, yellow Antique, and *Egyptian* Cipelline, Fragments of Mouldings, Cornices, and Architraves, in the highest Taste and most perfect Workmanship.

Having uncovered the Seats in the Theatre for a considerable Way, they were found to be eighteen in Number; among which we perceived some in a lower Position in a right Line, which served as Stairs to the corresponding *Vomitoria*, and the inside Stair-Case of the Building. Having ascended the eighteen Seats we found a level Space running round the Building, which appeared

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In a Manuscript which I have seen, the Dimensions of this Theatre are thus set down, but how truly I will not determine: The outer Circumference 290 Feet, and the inner 230, as far as the Stage; the Breadth from Side to Side, without 160, and its inner Diameter 150; the Place for the Scenes, or *Pulpitum*, was 75 Feet broad, and only 30 deep.

This Theatre, therefore, from the great Quantity of Marble in broken Capitals, Cornices, Mouldings, &c. and from the Fragments of Columns which belonged either to the Stage, or the adjacent Temple, which was first discovered, must have been of exquisite Beauty; whether we consider the outward Structure, or the Galleries within, built of Brick, and adorned with Marble Cornices, or the various Passages for the Convenience of the Spectators in going from one Part of the Building to another.

I should have been extremely glad to have described all its Parts with the most minute Exactness, if my Desire of having it quite laid open could have been effected: But this could not be done on Account of the great Quantity of Earth that had been thrown over it in the many Eruptions of *Vesuvius*, and the Houses and other Edifices built thereon.

### C H A P III.

#### *Observations on the abovementioned Theatre.*

IT is very probable that the antient City of *Herculaneum* had a Theatre in its earliest Times; since, as has been already observed, that Country was inhabited by the *Osci*, who it is well known (2) were the first Authors of the *Oscenian* Comedies, and the *Fescennine* Verses; and was afterwards under the *Tuscans*, the Authors of the *Histrionic* Representations. And though *Plutarch* derives the Word *Histrion* from a certain Philosopher of *Cyrene*, or *Macedonia*, called *Ister*; yet all agree with *Hesychius*, and *Thomas Dempster*, that *Ister* is one of the few remaining Words of the antient *Tuscan* Language. *Livy* (3) speaking of the first Introduction of the *Festi Istrionici* in *Rome*, makes the *Tuscans* Authors of them, and says, that the Word is derived from them.

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The following old Inscription, which that eminent Canon Sig. *Mazocchi*, who shines so greatly for his Learning in *Naples*, has favoured us with, which he calls *Pagiscito*, (or the Pagan Law) seems to make Mention of this Theatre (1).

PAGVS. HERCVLANEVS. SCIVIT. A. O. X. TERMINA. . . .  
 CONLEGIVM. SEIVE. MAGISTREI. IOVEI. COMPAGEI. S. . .  
 VTEI. IN. PORTICVM. PAGANAM. REFIENDAM  
 PEQVNIAM. CONSVMERENT. EX. LEGE. PAGANA  
 ARBITRATV. CN. LAETORI. CN. F. MAGISTREI  
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As this was in a House of the Jesuits, called *Recale*, near *Capua*, some suppose that this Place was formerly called *Herculaneum*, and since by Corruption *Recale*; that near to it was a Town called *Joveus*, whose Inhabitants were allowed by the *Herculaneans* the Privilege of sitting in their Theatre; because they had built a Portico to it at their own Expence. But it is not impossible that this Inscription may have been brought from our *Herculaneum*: We very well know, that it was written in the Year of Rome 659, and long before the Settling of the *Campanian* Colony, when *Herculaneum* scarce deserved the Name of a City. *Dionysius Halicarnassensis* calls it *Oppidulum*, a Term equivalent to that of *Pagus*, a Village or little Town; into which, when the Colony entered, they augmented the Buildings, and embellished the Theatre with new Columns, which was protected by the Roman Knights who frequented these Parts. *Falco*, and *Summonte* affirm, that *Portici*, now one of his Majesty's Palaces, was the Villa of *Quintus Pontius Aquila*. This Theatre in the Beginning must have been proportioned to the Smallness of the Place, and was probably built with Wood.

Searching more narrowly into our Theatre, the Characters in the Inscriptions appear very much like those we see on the Medals of the *Augustan* Age; the Statues cloathed with the *Toga*, having short Hair. and without Beards; and the Perfection of the Architecture, all bear the Appearance of being done at that Time. This is farther confirmed by viewing the internal Part of the Building, which is of Brick, on one of which I read these Words:

ABDAE  
 LIVIAE

*Abda*, or *Abdala*, was the Name of an *African* Servant, who belonged to *Livia*, Wife of *Augustus*, and was Master or Director of the other Servants who made the Bricks.

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(1) De Camp. Amphit. cap. 3. pag. 148.

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IP

(1) *De Camp. Amphit. cap. 8. pag. 148.*

If we had any Account of *Appius Pulcher*, and if the above mentioned Fragment which mentions the *Epulones*, was entire, one might possibly, from their Number, or the Space of what is wanting, get some Light into the Time of its Building; for the *Epulones* were at first two, then three in the Time of *Pacuvius*, and afterwards augmented to seven by *Sylla*, and *Augustus*.

I cannot tell how to explain the three double Letters, having never seen them on any other Monument; perhaps, they stand for *Templum Baccho dedicavit suo sumptu Septemvir Epulonum* (1); that is, that the Temple discovered by the Prince of *Elbeuf*, was dedicated to *Bacchus* by *Appius Claudius*, himself being one of the *Epulones*. And among the Fragments of Marble, I observed a Trunk of a Statue, which might possibly be that of a *Bacchus*; and the following Letters on a Piece of a grand Marble Cornice.

....LON.....VIR.EPV.....

Perhaps *Patrono Coloniae, Septemviro Epulonum*; and which may therefore belong to *Appius Claudius*. Some doubt of the Authenticity of the first Inscription, which was shewed me in Manuscript; but as the Inscription of *Annius Rufus* was double, so might also this of *Appius Claudius Epulo*.

There were two of the Name of *Appius Claudius Pulcher*, Sons of *Caius*; one was Consul with *Publius Servilius* in 674, and the other with *Caius Norbanus*, in 715. These were both doubtless of the noble Family of the *Claudii*, famous for the Decemvir, who brought the Laws of the Twelve Tables from *Greece*, and was the Occasion (2) that the beautiful *Virginia* was killed by her Father at the Tribunal; and also for having produced many Consuls and Emperors of *Rome*.

The Country which we now call the Kingdom of *Naples*, was much indebted to that Family; *Appius Claudius Cæcus* made the *Via Appia*, called by *Strabo* (3) *Longarum viarum reginam*; which is not better described by any, than *Procopius*, who says it ends at *Capua*, though others carry it as far as *Brundisium*.

*Brundisium longæ finis chartæque, viæque* (4).

I

(1) There are frequent Examples in *Rome* of the like Explanations of *Nicolas de Siglis veterum*.

(2) See the Controversy between the Marquis *Tanucci*, and *P. Grandi*, whilst he was Professor in *Pisa*, directed to the *Etruscan Academy* at *Cortona*. Printed at *Pisa* and *Lucca*, 1728.

(3) *Cic. in Orat. pro Cælio: Appius Claudius Cæcus pacem Pyrrhi diremit, aquam adduxit, viam munivit.* On this Passage was founded the false Inscription of *Aretius* mentioned by *Gruterus* and others: *APPIVS. CLAVDIVS. CENSOR.* &c. Vide *Statius, Sylv. carm. 2. Sanfelice. in Campania. Eutrop. l. ii. Frontin. de Aquæduct. Lipsium ad Tacit. Procop. de Bello Got. lib. i. Nicolas Bergier's History of High Roads, l. ii. Edit. of Brussels, 1736. pag. 221. Liv. l. ix. c. 29. Canon Pratilli on the Via Appia, in fol. Naples, 1745.*

(4) *Herat, lib. 1. Sat. 5.*

I have observed some Remains of it on the Mountain *Posilipo*, near an Estate of mine, which led from *Pozzuolo* by *Il Venero* to *Naples*. It extended no farther than the City of *Capua*, till the Year 341. *Galen* (1) gives the Honour of having lengthened it to *Trajan*, others to *Gracchus*, others to *Cæsar*, and others to *Augustus* (2).

And supposing the second *Appius Claudius*, whom we mentioned before, to have been Patron of this Colony, at the Time of the Building of this magnificent Theatre, this will bring it very near to the Time of *Augustus*.

But another Conjecture arises from the Name of the Architect.

P. NVMISSIVS, P. F. ARCHITECTVS.

In the first Place I shall observe, that it is very rare to find any Inscription in which the Name of the Artificer is preserved, and particularly Architects, even if they built at their own Expence; for it was not allowed either among the *Greeks* or *Romans* to put their Names. *Pliny* tells us, that *Batrachus* and *Saurus*, two Architects, not being allowed to inscribe their Names on a Building, put instead thereof the Figures of their Names: *Batrachum*, & *Sauron* *Lacones*, *Architectos in columnarum spiris insculpta nominum eorum argumenta Rana*, & *Lacerta* (3); the latter of whom is thought to be the Author of the Marble Vase, with the Orgies of *Bacchus*, in the *Justinian* Garden at *Rome*, because on this Vase is the Representation of a Lizard, which has no Relation to the other Figures. *M. Bianchini* observes, that there are only two Instances among the *Latins* of the Names of Architects being preserved on their Works; and these are at *Pozzuolo* and *Verona*. The Marquis *Alexander Gregory Capponi* has in his Possession an antient Picture of an Architect: Yet on the *Columna Antonini*, may be seen the Name of *Nilus Egyptius* the Architect. These Instances are a Confirmation, that there was a Prohibition against inscribing the Names of the Workmen, especially with respect to publick and conspicuous Places; and that it was allowed only on Works of a lower and more obscure kind, such as Aqueducts, Bricks, Lamps, and Sepulchral Monuments. Whence, seeing this Name in so conspicuous a Place as the grand Architrave, and in Company with the Name of a Quinquennial Duumvir, it may be inferred, that this Theatre was erected before the Prohibition which was made among the *Romans*, in the Time of *Adrian*; and that it was cotemporary with that of *Verona* (4), where we read,

L. VI.

(1) *Galen*. 9. *Therapeutica*.

(2) See *Adrian* of *Monica* on the *Via Appia*. & *Lips.* ad *Tacit.* l. ii. qui putat id factum a *Cajo Gracco*, vel *Cæsare*, vel *Augusto*. *Pratill.* before cited on the *Via Egnatia*, &c.

(3) Vide *Monignor del Torre* *Iscriz.* di *M. Aquilio*. cap. 8.

(4) *Bianchini* *Comment. Lapid. Antiatis.* cap. 1. *Gruter*, 168. 4. *Mass.* *Verona illustrata*; e *Tratt. degli Anfitreati*.



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The Country which we now call the Kingdom of *Naples*, was much indebted to that Family; *Appius Claudius Cæcus* made the *Via Appia*, called by *Strabo* (3) *Longarum viarum reginam*; which is not better described by any, than *Procopius*, who says it ends at *Capua*, though others carry it as far as *Brundisium*.

*Brundisium longæ finis chartæque, viæque* (4).

I

(1) There are frequent Examples in *Rome* of the like Explanations of *Nicolas de Siglis veterum*

(2) See the Controversy between the Marquis *Tanucci*, and *P. Grandi*, whilst he was Professor in *Pisa*, directed to the *Etruscan Academy* at *Cortona*. Printed at *Pisa* and *Lucina*, 1728.

(3) *Cic. in Orat. pro Cælio: Appus Claudius Cæcus pacem Pyrrhi diremit, equam adduxit, viam munivit.* On this Passage was founded the false Inscription of *Arenius* mentioned by *Grævius* and others: *APPIVS. CL. V. DIVS. CENSOR.* &c. Vide *Statius Sylv. carm. 2. Sanfelice. in Campania.* *Eutrop. l. ii. Frontin. de Aquæduct. Lipsium ad Tacit. Procop. de Bello Got. lib. i. Nicolas Bergier's History of High Roads, l. ii. Edit. of Brussels, 1736 pag. 221. Liv. l. ix. c. 29. Canon Pratilli on the Via Appia, in fol. Naples, 1745.*

(4) *Horat. lib. x. Sat. 5.*

I have observed some Remains of it on the Mountain *Pasitipò*, near an Estate of mine, which led from *Pozzuolo* by *Il Vemere* to *Naples*. It extended no farther than the City of *Capua*, till the Year 341. *Galen* (1) gives the Honour of having lengthened it to *Trajan*, others to *Gracchus*, others to *Cæsar*, and others to *Augustus* (2).

And supposing the second *Appius Claudius*, whom we mentioned before, to have been Patron of this Colony, at the Time of the Building of this magnificent Theatre, this will bring it very near to the Time of *Augustus*.

But another Conjecture arises from the Name of the Architect.

### P. NVMISSIVS, P. F. ARCHITECTVS.

In the first Place I shall observe, that it is very rare to find any Inscription in which the Name of the Artificer is preserved, and particularly Architects, even if they built at their own Expence; for it was not allowed either among the *Greeks* or *Romans* to put their Names. *Pliny* tells us, that *Batrachus* and *Saurus*, two Architects, not being allowed to inscribe their Names on a Building, put instead thereof the Figures of their Names: *Batrachum*, & *Sauron* *Lacones*, *Architectos in columnarum spiris insculpta nominum eorum argumenta Rana*, & *Lacerta* (3); the latter of whom is thought to be the Author of the Marble Vase, with the Orgies of *Bacchus*, in the *Justinian* Garden at *Rome*, because on this Vase is the Representation of a Lizard, which has no Relation to the other Figures. *M. Bianchini* observes, that there are only two Instances among the *Latins* of the Names of Architects being preserved on their Works; and these are at *Pozzuolo* and *Verona*. The Marquis *Alexander Gregory Capponi* has in his Possession an ancient Picture of an Architect: Yet on the *Columna Antonini*, may be seen the Name of *Nilus Egyptius* the Architect. These Instances are a Confirmation, that there was a Prohibition against inscribing the Names of the Workmen, especially with respect to publick and conspicuous Places; and that it was allowed only on Works of a lower and more obscure kind, such as Aqueducts, Bricks, Lamps, and Sepulchral Monuments. Whence, seeing this Name in so conspicuous a Place as the grand Architrave, and in Company with the Name of a Quinquennial Duumvir, it may be inferred, that this Theatre was erected before the Prohibition which was made among the *Romans*, in the Time of *Adrian*; and that it was cotemporary with that of *Verona* (4), where we read,

L. VI-

(1) *Galen*. 9. *Therapeuticæ*.

(2) See *Adrian* of *Monica* on the *Via Appia*. & *Lips.* ad *Tacit.* l. ii. qui putat id factum a *Cajo Gracco*, vel *Cæsare*, vel *Augusto*. *Pratill.* before cited on the *Via Egnatia*, &c.

(3) Vide *Monsignor del Torre* *Iscriz. di M. Aquilio.* cap. 8.

(4) *Bianchini* *Comment. Lapid. Antiatis.* cap. 1. *Gruter.* 163. 4. *Maffei* *Verona illustrata*; e *Tratt. degli Anfitrati*.

## L. VITRUVIVS. L. CERDO. ARCHITECTVS.

On the Dome of *Terracina* may likewise be seen :

C. POSTVMIVS. C.F.

POLLIO

ARCHITECTVS

But with Respect to the Person of this *Numisus* the Architect, there is no Mention made of him in that Character by any antient Writer ; though the Family of the *Numisii* is not unknown, there being many of that Name to be found in *Reinesius*, and elsewhere.

To clear up therefore the History of this Architect : I observe, that *Vitruvius*, in the Proem to his first Book, makes Mention of one *Publius Minidius*, who, together with *Marcus Aurelius* and *Gneus Cornelius*, attended him, in the Time of *Augustus*, to prepare and direct the Balisters, and Scorpions, and other Engines of War. I observe also, that all the antient Manuscripts of *Vitruvius* differ in this Name ; in some it is wrote *Publius Minidius* ; in others we read *Publius Numidicus* ; and in others *Publius Numidius*, a Name very like *Numisus*, which we find on the Marble of our Theatre. Thus is restored, after so many Variations of Copies, the true Name of the Companion of the famous *Vitruvius*, in all Ages allowed the compleatest Master of Architecture ; and by this we may find the true Time of the Building of the Theatre of *Herculaneum*, which we wanted to know.

It is past all doubt, that this Theatre was built by *Lucius Annus Mammianus Rufus*, *Quinquennial Duumvir*, the Son of another *Lucius*, under the Direction of *Publius Numisus* the Architect.

As to the Family of the *Annii*, we have many Records, both in History, and in Inscriptions, recorded in the Books of Antiquarians ; of which I shall only mention the following :

## T. ANNIVS. ITALICVS. HONORATVS.

Cited by *Robertellus* (1). and another *Q. Annius*, one of the Senators concerned with *Catiline* (2) ; and *Marcus Annus Verus Pollio*, according to *Petavius*, was Consul with *M. Plantius Silvanus*, in the Year of Rome 824, and of Christ 81, which was but a short Time after the Eruption of *Vesuvius*.

From all this I imagine that the two *Marci Memmi Rufi*, Father and Son, mentioned by *Reinesius* (3), in an Inscription which he copied from *Capaccio* (4), and which he asserts was in *Herculaneum*,

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(1) See Middleton's *Cicero*, Vol. 1. p. 279.

(2) *Salust.* p. 19. *EP.* *Annus Rufus III.* *Vir. A.* *A.A. F. F. Goltz, Inscr.*

(3) *Reines.* *Inscr. Class.* 7. n. 15.

(4) *Capac.* lib. ii. *Hist. Neap.* c. 9.



*culaneum*, ought to be read *Mammi* or *Mammiani*; and that they were Duumvirs of this City, and erected at their own Expence publick Edifices, (PONDERALE. ET. CHALCIDICVM. ET. SCHOLAM.) besides the public Games and solemn Spectacles for the Entertainment of the People at their Dedication. I am the rather induced to believe this on Account that other Mistakes have been observed by *Reinesius* in the same Inscription; from whence I conclude that *L. Annius Mammianus* who performed this publick Service, was one of the Duumvirs, Leaders of the *Herculanean Colony*, or a Descendant of them. *L. Annius* being a Quinquennial Duumvir, the chief Magistrate of a Colony, ought not to lessen our Esteem of him; forasmuch as the greatest among the *Romans* took a Pride in being elected Duumvir in their Colonies. *Pompey* the Great was Duumvir of *Capua* with one of the *Antonian* Family. This serves for an Argument that the City of *Herculaneum* was a *Roman Colony*.

That the Duumvirate of *Herculaneum* was Quinquennial, shall prove, not only from this Inscription of *Annius*, but also from other Authorities. The Cities of *Campania Felix* being originally *Grecian*, and governed according to the *Athenian* Laws, had the Privilege under the *Roman* Empire to exercise their antient Laws and Customs; and this Privilege was continued to them, together with the Rights of a *Roman* Citizen, though this was not the Custom. What *Cicero* says of the *Herculaneans* and *Neapolitans*, puts it beyond all Doubt; for, speaking of the *Julian* Law (1) he adds, that there had been great Disputes between these two Cities, many preferring the Liberty of their own Laws to the Prerogative of being called *Roman* Citizens; *Quum magna Pars iis civitatibus fœderis sui (quo nempe leges iis reliquæ) libertatem civitati anteferrent*; and this was the Reason that those who became Citizens of *Rome*, were no longer reckoned in the Number of the Confederates. And hence the Duumvirs of *Naples* and *Pozzuoli* called themselves Archons (2); and *Reinesius* assures us, that, *Quos vocant Duumviros (DVI) Archontes spolijs, representabant Colonie Consules*. For the same Reason they stiled themselves *Demarchi*, as *Demarchia* was the Name of the ordinary Government of *Naples*. *Strabo* says, *Argumento sunt nomina Magistratum Principis græca, posterioribus temporibus Campana Græcis per mixta*, and *Spartian* in *Adrian* says positively they were *Quinquennali*. *Apud Neapolim Demarchia in patria sua quinquennalis*. This kind of Government was observed in *Herculaneum*, as may be seen by the Inscription of *Concessianus*, already mentioned. p. 34.

It is certain that other *Greek Colonies* had their *Duumviri Quinquennales*. On a Medal of *Nero* in our King's Museum, we see one *Tiberius Claudius* in this Office at *Corinth*; who might possibly have been of the Imperial Family, as the Head appears circled with Rays.

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## NERO CAESAR. GERM. AVG.

And on the Reverse

COR. TI. CLAVDIO. II VIR. Q. ADV. AVG.

*Printhus. Tiberio Claudio, Duumviro Quinquennali, Adventus Augusti.*

In Order to know whether there have been Quinquennial Duumvirs elsewhere, we may consult *Vaillant* (1) and *Gruter*, from whom *Damadenus* has extracted Instances in his *Tabula Cassiniana*, which is at present in the Possession of the Marquis Riccardi at Florence; as well as *Bulenger*, who calls this Space of Time *Lustrum Municipale*.

In *Manutius* I read (2)

II VIR. QVIN. COL. IVL. HISPELL.

And, that they were frequently continued and confirmed in that Office, these Inscriptions shew.

BIS. DVOMVIRO. QVINQ.

II. VIR. ITER. QQ.

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It remains at present that something should be said of the Reverse of the Inscription on the Front of the Theatre.

DE SVO.

We know, that *Lucius Annius Mammianus Rufus*, erected the Theatre, and its Orchestra, at his own Expence; but we cannot say what Letters followed *De suo*, the Marble being broken. *Gruter* (5) has

DE. SVO: D. D. i. e. *dedicaverunt*.

But whether it was a D, or an F, *dedicavit*, or *fecit*, it is a mark of a noble and generous Mind. The Marquis *Maffei*, and Canon *Mazocchi* (6) are of Opinion, that *dedicavit* is the same as *posuit*, *fecit*, *perfecit*, as *Sig. Muratori* (7) observes,

G 2

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*Manut. Ortograph.*

*Cenotaph. Pisan. Corsini Fasti Attici. t. 2.*

*Lettere ad un Accademico di Cortona. p. 69.*

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Here arises a Curiosity to know in what the Orchestra consisted. *Justus Lipsius* says, that the Orchestra was the first five Rows of Seats, where sat the Senators and Decurions; above these were fourteen other Rows, assigned to the Knights, thence called *Equeſtria*; and all above was for the common People thence called *Popularia*.

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(1) Inferior. Cl. 4.

(2) C. 1. 2. Ep. 3. Theatrum Curienſis. Plin. l. xxxvi. cap. 151

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(4) *Lettere ad un Accademico di Cortona*. p. 69.

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(1) Inscript. Clav. 4.

(2) Cic. l. 8. Ep. 3. Theatrum Curionis. Plin. l. xxxvi. cap. 151

times for Dancing; those were said to sit in the Orchestra, who occupied the Seats next the Platea: So, among the *Romans*, the Platea of their Amphitheatres, though it served for their cruel Exercises, might retain the antient Name of Orchestra; whence these who are said to sit in the Orchestra of the Amphitheatres, and Theatres, must be understood to use the Seats nearest to the Platea; and in this manner may be understood the *Linea divæ* of *Martial*. Whence I am of Opinion, that the *Marquis Maffei*, has plainly proved, that the Orchestra was that Part which is called the Platea; nor were those guilty of any Error, who say, that what is called sitting in the Orchestra, means no more than sitting on those Seats which were nearest to the Platea, which is the same as on the Podium.

I am inclined to think, that although at *Capua*, and elsewhere, they had both a Theatre, and an Amphitheatre, the one for Shews, and the other for Wild Beasts and Gladiators; yet in Places where they had no Amphitheatres, the Gladiators fought in the Orchestra; and that this has happened among the *Tuscans*, and more particularly among the People of *Campania*, who were great Admirers of such Diversions: Wherefore, if the *Tuscans*, and particularly those who dwelt in *Campania*, were the first Inventors of Gladiators, and introduced them at their Weddings and Feasts, there can be no doubt that they had them much more at the Theatre (1). And, considering that the first Time of this Fighting in *Rome* (2), was in the *Ædileship* of *Appius Claudius Pulcher*, it is highly probable, that he had exhibited such Spectacles in *Herculaneum*, where they were already in Use, having been introduced by the antient *Tuscans*.

As the Cities near to each other had probably the same Customs, I am induced to think, that the *Ludi Gymnici* were celebrated in the Theatre dedicated to *Hercules*, as they had been in *Naples*, and *Sarentum*, where they were exhibited by *Pollio* (3), and called *Gentile Sacrum*. In the City of *Naples* (4) they were common, and of two Sorts; one of which was called *Sacrum Quinquennale*. Hence may be found another Conjecture, that *Lucius Annii Rufus*, who built at his own Cost the Theatre of *Herculaneum*, was Quinquennial Duumvir over these *Ludi Gymnici*, and other solemn Shews; if we are not willing to believe him Consul of the Colony, as has been said above; and it has been proved, that they stiled themselves *Archonti* and *Demarchi*. It is certain that at *Athens* they used to elect a President of the Theatre, who had the Custody and Management of the Treasury of the Theatre, and was stiled *ῥαρχὴν χορηγῶν* (5).

If my project had been carried into Execution, which was that they should begin to dig afresh in that Part next the Sea, where

(1) *Ateneo*. l. iv. *Niccolo Damasceno* presio il medesimo.

(2) *Plin.* l. viii. c. 6.

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(4) Vide *Lafena di Gimnas.* Neapol.

(5) Vide *Demosth.* in *Oratione de pag. 46.* edit. *Hervagianæ.* *Corsini Fast. Attic.* Florentiæ 1743.

where the Ground lay sloping, and throw up the Earth on each Side, they might with the greater Facility have laid open to View, (with universal Wonder) the *Proscenium* and the *Orchestra*: Instead of which they contented themselves with opening a Cavern laterally, in *Refina*, and made Steps to go down, till at length by Degrees they came to the *Præcinctio* (1), which led to the *Orchestra*, which I had discovered before; thence they made with their Pickaxes so many narrow, dark, and irregular Passages, that they rather increased than lessened the Difficulty of taking a regular Plan of this beautiful Fabrick. I would not have had them take up the Marble with which this *Præcinctio* was covered, though without Columns, or other Ornaments, except the Cornice at Top: But all I could say was fruitless; they are now used to adorn the little Household Garden of the Royal Palace of *Portici*.

Then it might have been seen whether the *Proscenium* was in the antient Form which was used in the Time of the *Osci*, or whether it was after the Manner of the *Tuscans*, who inhabited the Neighbourhood of *Phlegra*, and built *Nola* (2). We might then have understood what *Vitruvius* tells us concerning the Form of the *Greek Theatre*, and the Method of managing the Scenes. The *Greeks* had a large *Orchestra*, and a small Stage; and the *Romans* had, on the contrary, a small *Orchestra* and a large Stage (3). But I could make no Discoveries during my Stay in *Naples*, either of the *Proscenium*, the *Podium*, or the *Pulpitum*. I am inclined to think, that the upper Seats above the highest *Præcinctio*, were enclosed with a high Wall, adorned with a large Cornice, such as were used by *Alberti*, quoted by *Sig. Bocchi* (4) of the *Etruscan Academy*. As I have already observed, that the Brazen Chariots and Horses were placed over the two Doors; so, I suppose, that the several Statues of Marble and Brass, which were found, had stood above the Cornice, and were broken by their Fall from thence; and from the large Quantities of Marble dug hereabouts, it seems probable, that the *Orchestra* had been paved with it.

As to the Custom of paving the Theatres, we have the Authority of *Justus Lipsius* (5), who brought the following Inscription from *Salerno*,

. . . . .  
INSTAVRATVM. PODIVM. PAVIMENTA  
MARMOREA.

And

(1) *Præcinctio*, a Division or landing Place, which separates the upper Step from those below: *Præcinctiones ad altitudines theatrorum . . . neque altiores, quam quanta præcinctiois itineres sit latitudo.* Vitruv. de Architect. lib. v. c. 3.

(2) Polyb. & Demist. de Etrur. Regal. lib. i. c. 9. pag. 37. Jo: Lucius in Cluver. de Regno Dalmat. lib. iv. cap. 11. pag. 191.

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I shall dismiss this Subject with referring you to the Rules laid down by *Vitruvius*, for the Proportions of its several Parts ; as to the Grandness of the Seats (1), and their *Precinções*, they serve to furnish us with an Opinion, that a Part of the *Podium* with its Ornaments remains yet undiscovered.

I will not deprive my Reader of a Relation published in *France* and *England* ; the Sincerity of which will appear by a Comparison with what I have advanced as an Eye-Witness.

" This Theatre is built, like all the antient Theatres, in the Form of a Horse-shoe, or rather that of a Semicircle ; within which are twenty-one Degrees of Seats, which have one common Centre, but their Diameter increases in Proportion as they rise one above another. This Semicircle is terminated by an oblong Square divided into three parts, the middle Division occupied the whole Breadth, from the third Seat below to that which was opposite to it on the other Side ; and at the farther End it had a Front of the *Doric* Order, the which had three Entrances. This was the *Pulpitum* and *Proscenium*, where the Actors performed ; the *Proscenium* was behind the Front ; the other two Parts of this oblong Square occupied the Space from the third Seat below to the utmost Extent of the Walls of the Theatre."

" The Space between the *Pulpitum* and the Rows of Seats was the Orchestra ; here, was found, as also under the Stage, a Quantity of Wood reduced to Charcoal, which proves this Theatre to have been the Work of the *Greeks* ; for, among the *Romans*, the Orchestra being designed for the Senators and Vestals, it was useless to make Floors of Timber there, which had been antiently invented by the *Athenians*, in order to give a Spring to their Dancers."

" All the upper Part of the Stage was furnished with a great Number of Pieces of Wood, which although they were much burnt, retained so much of their antient Form as served to convince us that this Theatre had Machines which were equally common among the *Grecians* and *Romans*. The former had their Flights, Changes, and Decorations, as ours have ; and we are told of an Actor among the *Romans*, who in representing the Flight of *Icarus*, performed too justly ; for he fell at the Feet of *Nero*, and sprinkled him with his Blood."

" Three Galleries were raised one above another, not perpendicularly, but behind each other, in such Manner that the inner Wall leaned against the Rows of Seats, and served as Porticos

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“ Porticos for Persons to enter the Theatre, and take their Places.  
 “ The upper Part was all that was covered, and was designed  
 “ for the Use of the Ladies.”

“ Finally, the inner Part of this magnificent Edifice was incrust-  
 “ crusted with the finest Marble of Antiquity, enriched with  
 “ Columns and Statues, for the most Part standing upright in  
 “ their Places, and so well preserved, that it would be an easy  
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## CHAP. IV.

### *An Account of other Antiquities found in the Theatre.*

I Shall now proceed to recount various other Rarities, found in  
 digging in the abovementioned Theatre, all in the Month  
 of *January* 1739.

Two very beautiful Statues of Brass, a little more than a  
*Roman Palm* in Height; representing *Augustus* and *Livia*; the  
 former clothed with the *Toga* and bare-headed; the latter had  
 her Head veiled, and an Attire full of little Points, or Triangles,  
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Two *Cornucopias*, above a Yard long, and well fash-  
 ioned, of Brass gilt, terminating in the Figure of the Head  
 of an Eagle, with a Hole in the Neck, to hang against a Wall,  
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Other Pieces of the abovementioned Brazen Horses, larger than  
 the Life, the Metal gilt.

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(1) Vide the Discourse of *Gio. Montanari* on *Palladio's* Olympic Theatre  
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A large Statue of a Woman in a Tunica, in Brass, on its Feet, wanting half its Head.

Two other Statues of Women in Brass, of perfect Workmanship, but very much broken.

Five Statues of Marble, Companions to the three first of Brass, larger than the Life; four of them with the *Toga*, and on their Pedestals, Part of which are broken, where are the following Inscriptions.

Under the Statue of a Consul, on his Feet, in a Toga.

(1.)

M. NONIO. M. F. BALBO  
PR. PRO. COS.  
D. D.

Under that of an old Man.

(2.)

M. NONIO. M. F. BALBO  
PATRI.  
D. D.

An old Woman veiled, having a Tunica very close about her,

(3.)

VICIRIAE. A. F. ARCHAD<sup>I</sup> \* \* *Archadi*  
MATRI. BALBI  
D. D.

(4.)

.....  
..... CYM . MON .....  
... M. HONOR . KA .....

(5.)

.....  
II. VIR. ITER. QVIN.  
.....

Two other Statues of Brass, bigger and taller than the Life, with the following Inscriptions.

H

(6.)

( 66. )

(6)

L. ANNIO. L. F. MEN.  
BV I. F. ....

(7.)

M. CALATORIO. L. ....  
MEN. RVFO. FRAT. ....

Upon other Fragments.

(8.)

..... ADO. .... | ..... VIR. EPVLON.  
MVN. ....

In very large Capitals.

(9.)

IMP. T. VESPA. ....  
CAESARI. AV. ....

TRIB. P. COS. I. .... M.  
..... M. ....

Upon a Brick.

(10.)

CARDI  
SEXTILI

(11.)

DOMITIAE. CN. F.  
DOMITIANI. CAESARIS  
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(12.)

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( 65 )

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| AVGVSTO. DIVI. F.  
AVGVSTALES.

A *Mammius Maximus*, known by the following Inscription on its Pedestal.

(13.)

L. MAMMIO. MAXIMO  
AVGVSTALI  
MVNICIPES. ET. INCOLAE  
AERE. CONLATO

From all these Inscriptions, &c. (which I shall consider hereafter) may be imagined what beautiful Things might have been dug out of this Theatre, if the Earth had been opened regularly. Here was found an entire equestrian Statue of *Balbus*, abovementioned, and of which I shall speak in its proper Place, together with the Inscription, in which they Name themselves *Herculanenses*; which puts it beyond all Doubt, that this is truly the antient City of *Herculaneum*, as I had Reason to believe, though contrary to the Opinion of many *Neapolitan* Writers.

Afterwards two very beautiful Marble Busts were found, near each other; one of which I perceived to be a *Domitia*, whose Inscription is inserted above; and the other, which is of the same Size, with the Countenance of a Man in Years, is conjectured to be *Gneus*, the Father of the abovementioned Empress.

On examining the Fragments of the brazen Horse beforementioned, it appeared to have been fastened to a triumphal Chariot of the same Metal, and that its Trappings and Ornaments had been adorned with small Basso Relievos.

Afterwards they dug up many Fragments of Brass, and three other Statues of Marble with the Toga; which though perfectly wrought throughout, had their Heads, Arms, and Hands, of a different and finer Sort of Marble. I imagine, the Statuaries used to keep cloathed Statues in Readiness, without Heads, that when the Public Decree ordered the Statue of any meritorious Person, they had only the Head to make, and set it up immediately (1). They were often made in that Manner for Beauty, and sometimes for Want of Marble; I have seen in *Rome* an antique Thigh of three different Sorts of Marble.

Most of these Statues have at their Feet a certain round Block, (*Zoccolo*) which is taken by some for a small Altar, to denote the Veneration due to those Persons; others suppose it a little Box, to receive the Petitions presented to them by the Populace.

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(1) The same happened in regard to Sarcophagus's and Urns, many of which have been found with a blank Space for the Inscriptions.

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After this were found three very large fluted Columns, formed of *Stucco* in a very beautiful Manner, but broken; between which they found two large Tables of white Marble, containing the Names of more than four hundred *Liberti* or Freedmen; the Title is wanting. Having heard many Interpretations without any Grounds of Probability, concerning these Things, I was desirous to see them, which Favour I obtained by the particular Goodness of the Queen, whose Praises I want Words sufficiently to express. On examining these, the Name of the two particular Tribes of this Country were discovered, *viz.* *VENERIA*, and *CONCORDIA*; and underneath in larger Characters, the Word *ADLEGERUNT*; below which were various Names of ingenious and noble Persons, with a Note concerning the Tribes of the *Romans*; but this also I shall reserve to speak of in another Place,

## CHAP. V.

### *A Relation of some other Antiquities.*

**I**N some Accounts which I have seen, other Statues and Busts are mentioned, which have been either dug up since my Departure from thence, or possibly may be other Names given to some of those discovered before, and doubtless some of them are such: However I will not defraud the Reader of the Catalogue. Here we find the Statues of *Nero*, of *Germanicus*, and of *Claudius*, and of two Ladies unknown. A Marble Statue of *Vespasian*, and an *Atalanta*, in which the *Grecian* Manner and Marble are discoverable. Two other very beautiful Statues, sitting in Curule Chairs, well preserved. Among the small Statues of Brass, which are daily found, there are many which appear to have been the *Dii Penates*, or *Lares* of the *Herculanenses*, among which Antiquarians think they have discovered some *Pantheon* Statues; one at least, judged to be a *Mercury*, holding a full Purse in his right Hand, and in his left a Tortoise on a Dish; which is perhaps only an Allegory, signifying that this God was the Inventor of Musick, as is learnedly laid down by *P. Pacianidi*, a Theatin, in a Dissertation dedicated to the Marquis de l'Hospital, the Ambassador of France at Naples, to whom the King had presented that Statue. Several Marble Busts were also found, the best of which were a *Jupiter Ammon*, a *Juno*, a *Pallas*, a *Ceres*, a *Neptune*, a *Mercury*, a double-faced *Janus*, a little Girl, and a Youth with a *Bulla* of Gold about his Neck, hanging down upon his Breast; this is not the Form of a Heart, but of an oval Figure. A few Basio Relievs have been found, but so indifferent, as scarce to be worth mentioning, there being only one, which represents a Sacrifice, of any Value. This is what I have seen mentioned as an Account of the Things found



A *Mammius Maximus*, known by the following Inscription on its Pedestal.

(13.)

L. MAMMIO. MAXIMO  
AVGVSTALI  
MVNICIPES. ET. INCOLAE  
AERE. CONLATO

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## C H A P. VI.

### *Observations on the beforementioned Inscriptions.*

**H**AVING observed the Time when the Foundation of this Theatre was laid, it seems impossible, that so many precious Ornaments should have been placed there at once; especially, as some of them are of later Date, such as the Fragment of the grand Inscription of the Emperor *Titus*, that of *Domitia* beforementioned, and other Imperial Statues, as *Nero*, *Claudius*, &c. it seems a necessary Consequence, that from the Time of its Building to that of its Ruin, it was continually embellished with new Ornaments: So that if the City of *Herculaneum*, with its Theatre, was ruined and destroyed by *Vesuvius*, in the Reign of this same *Titus*; and yet we see this grand Inscription, one would imagine, that it had been repaired or at least beautified in that Year, or a little Time before its total Destruction. I have no doubt, but that this grand Inscription belonged to the triumphal Chariot, supposed to have stood over one of the two great Doors.

It is plain from *Seneca* (1) that the total Ruin occasioned by *Vesuvius* was preceded by a very great Earthquake, in the Time of the Consulship of *Regulus* and *Virginus*, by which the greater Part of *Herculaneum* fell; and some think, the Theatre with its People perished at this Time, about A. D. 63.

The Eruption of *Vesuvius* happened in the first Year of the Reign of *Titus*, according to *Eusebius*, *Zonaras*, and *Agricola*; but *Cedrenus*, *Baronius*, and many others, place it in the third Year of that Emperor. We see in *Suetonius*, that *Titus* shewed on this Occasion the Tendernefs of a good Father in the Relief he gave them, and the Circumspection of a wise Emperor, in the prudent Measures he took to re-establish the desolated City, and furnish it with new Inhabitants, having ordained the Goods of those who died without Heirs to go towards the Rebuilding of the City.

To this *Dion* and *Zonaras* add, that in the Year which followed this terrible Devastation, *Titus* not only sent Colonies and large Presents into *Campania*, but went thither himself to see what Damage the People of that Province had suffered. He gave to the *Neapolitans* magnificent Sports, and caused their *Gymnasium* to be rebuilt at his own Cost, which had been ruined by continual Earthquakes. This Journey of *Titus* into *Campania* is attested by too many Authors to admit a Doubt; and the Re-building of the *Gymnasium* of *Naples* by that Emperor, is sufficiently proved by an antient Greek Inscription mentioned by *Gruterus* and *Murratori*.

(1) *Seneca Nat. Quest.* l. vi. c. 1.



*ratori*. How could it have been possible for *Titus* to have made such large Repairs, if the Eruption, which made them necessary, had happened in the last Year of his Reign? Could he in that Case have had Time to think of them? there being no more than eighteen Days between the Beginning of the Eruption, NON. KAL. SEPTEMBRIS (1), and the Death of that Emperor, the 13th of September. This Difficulty however is cleared up by *Geo. Agricola* (2), who fixes the Time of the Eruption to the eighth Consulship of *Titus*, which was in the first Year of his Reign. This is also the Time fixed by *Eusebius* and *Zonaras*, according to which, he might, in the following Year, have had Time to take the necessary Measures for repairing the Damages of the *Campania*, as is also said by *Suetonius* and *Dion*. We see by the *Neapolitan* Inscription, that *Titus* made the Repair of the *Gymnasium* in the second Year of his Reign. Whence it is beyond all Doubt that this Eruption of *Vesuvius* happened the 24th of August, in the first Year of his Reign, A. M. 79. Admitting the Siege of *Troy* to have been sixty Years after the Foundation of *Herculaneum*, according to the *Alexandrian Chronicle*, this City must have subsisted 1420 Years.

If the Number of the Consulship of *Titus* had remained entire on this Marble, we should have been at a Certainty about it. But I persuade myself, that my (3) Opinion is right, that is, that after the Earthquake, the Emperor *Titus* re-built and adorned this Theatre, as he had done several Public Buildings, which had been thrown down by Earthquakes in other Parts of the World; and as this Place was so near to *Rome*, it is the more likely that he should give Orders for its being restored; and the principal Senators, who had Seats in that Country, might easily contribute to assist the Colonies, either as Friends or Protectors; one of which Number might be the *Nonius Balbus*, of whom I shall speak hereafter.

In fine, the Spectators perished with the Theatre, as *Ziphilinus* reports; but here were found neither dead Bodies nor Bones; so that it must have been first thrown down by the Earthquake, and the Bodies removed, and the Theatre afterwards rebuilt in the Time of *Titus*; to whose Memory was erected the before mentioned Inscription with a gilt Colossus, according to the Taste of that Time. The gilt Equestrian Colossus of *Domitian* (4) stood in the Middle of the *Roman Forum*, which was abolished by the  
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Senate; as were also the Statues of the *Forum of Trajan*, described by *Gellius*.

This I believe to have been the Occasion of those two large Marble Tables, on which were written the Names of so many *Liberti* or Freedmen. It was of no Service to repair the City and the Theatre, unless the Loss of so many Citizens was made up. Whence we read on these Tables, the Names of so many *Liberti*, ascribed to the two Tribes *VENERIA* and *CONCORDIA*, and the Names of the remaining Decurions, antient Roman Citizens, who passed the solemn Decree, *ADLEGERUNT*. It is certain, that many Colonies, by this Calamity, being made desolate, sought new Inhabitants, which they called *Adlecti* and *Adjuncti*. *Livy* (1) writes thus, *Postulantibus Aquilejensium Legatis, ut numerum Colonorum Senatus auget, mille Quingentæ familiæ ex S. C. scriptæ, Triumvirique, qui eas deducerent missi sunt T. Annius Luscus, P. Decius Subulo, M. Cornelius Cethegus*. But as I have neither Time nor Convenience now to copy this Inscription, I hope those who have the present Superintendency there, will obtain his Majesty's License to communicate it to the Learned who desire it.

As to those other Statues of Brass, whether of Men or Women, which last have been by ignorant Interpreters thought to be Vestals (not to speak of the other Absurdities given out) they represent the *Dei Consentes*, who according to the Opinion of *Panvinius*, were put up in the Place where the public Shews were presented. Don *Matthew Egizius*, who was at that Time at *Paris*, wrote to me, to observe, and enquire if a Statue of the famous Vestal *Claudia* was to be found. I searched with Diligence, supposing, as we had found Memorials of *Appius Claudius*, and Medals of *Nero*, there might possibly have been a Statue of her out of Compliment to the Family; but I could not find the least Sign that such a Thing had ever been. These brazen Statues are by all Judgment *Dei Consentes*, or Household Gods: *Hos* (Penates) *Consentes*, & *Complices Etrusci aiunt, & nominant quod una oriantur, & una occidant, sex mares, & totidem fæminas nominibus ignotis, & miserationis parcissimæ, sed eos summi Jovis Consiliarios, ac principes existimari* (2) *Monf. Redi* believes that the *Dei adherentes Cælatini* were the *Dei Consentes*, so called by *Antoniasia*, whose Statues were worshiped in the public *Forum* in *Rome* and in *Athens*, and in almost all the Greek and Latin Cities (3) of any Distinction, and were called, The Great Gods, the Twelve, the Consiliary, the Genial, &c.

Proceeding to consider the other Statues, and the first Inscriptions found in the Theatre, it occurred to me, that besides the Emperors, in whose Honour it is no Wonder that Statues should

(1) *Lib. xxxiv. c. 17.*

(2) *Girald. Syntagn. 15. pag. 422.*

(3) *Accad. di Cortona t. 2. sopra i Dei Aderent. Vid. Monsieur Arnaud on the Dei Paredis, cap. 20. Struvius lib. i. Rycq. de Capitol. cap. 39. Vossius lib. i. 14. Salmasius, &c.*

be erected, two private Families are principally mentioned, the *Annian*, and the *Nonian*.

One of the *Annian* Family, *Lucius Annius Mammianus Rufus*, as we have seen, built the Theatre, at his own Cost. I shall only add, that three Statues with the *Toga* probably belonged to the *Triumviri* who had the Care of settling the Colony; one of whom was this *Lucius*. It is observable, that the *Annian* Family, although *Plebeian*, was as much preferred to Honours as the Hundred Families chosen for *Patricians* by *Romulus* (1). It was honoured with the Consular Dignity, the High Priesthood, and at last rose to the Empire, in *M. Aurelius Verus*, *Lucius Verus*, *L. Ælius Cæsar*, *Pescennius*, *Tacitus*, and *Florianus*. About the Time concerning which we are now treating, that is, a Year after the Destruction of *Herculaneum*, A. D. 81. or U. C. 834, according to *Petavius*, *Marcus Annius Verus Pollio*, and *Marcus Plautius Silvanus*, were Consuls; though *Sig. Muratori* (2) calls them *Titus Annius Verus Pollio*, and *Sextus Annius Silvanus*. But I do not think this a Place to decide such a Question.

*Lucius Annius Bassus* was Consul ten Years before, with *Caius Cæcina Pætus*, probably in strict Conjunction with our *Lucius Annius*, and *Annianus Rufus*, when the *Tribus Succussiana* erected a Monument to the Emperor *Vespasian*.

PACI. AETERNAE  
DOMVS  
IMP. VESPASIANI  
CAESARIS. AVG.  
LIBERORVMQ. EIVS  
SACRUM  
TRIB. SVC. IVNIOR.

On a Corner of the Marble.

DEDIC. XV. DEC.  
L. ANNIO. BASSO ) COSS.  
C. CAECINA. PAETO

(3)

This was in the Year of *Rome* 824, of *Jesus Christ* 71. And lastly, in the Year 953, and of *Christ* 201, I find another Consul *L. Annianus Fabianus*.

TROPHIMO  
LIB.  
FABIANVS  
COS.

(4)

IN

(1) Pitisco Voc. Genf. Urfinus & Patinus Fam. Rom. Vaillant de Famil. Rom. p. 113. Glandorpio Onomastico.

(2) Ad Mediobarbum novæ Editionis in Tito,

(3) Gruter. p. 239. 3.

(4) Gruter. pag. 855. 10.

Senate; as were also the Statues of the *Forum* of *Trajan*, described by *Gellius*.

This I believe to have been the Occasion of those two large Marble Tables, on which were written the Names of so many *Liberti* or Freedmen. It was of no Service to repair the City and the Theatre, unless the Loss of so many Citizens was made up. Whence we read on these Tables, the Names of so many *Liberti*, ascribed to the two Tribes *VENERIA* and *CONCORDIA*, and the Names of the remaining Decurions, antient Roman Citizens, who passed the solemn Decree, *ADLEGERUNT*. It is certain, that many Colonies, by this Calamity, being made desolate, sought new Inhabitants, which they called *Adlecti* and *Adjuncti*. *Livy* (1) writes thus, *Postulantibus Aquilejensium Legatis, ut numerum Colonorum Senatus augetet, mille Quingentæ familiæ ex S. C. scriptæ, Triumvirique, qui eas deducerent missi sunt T. Annius Luscus, P. Decius Subulo, M. Cornelius Cethegus*. But as I have neither Time nor Convenience now to copy this Inscription, I hope those who have the present Superintendency there, will obtain his Majesty's License to communicate it to the Learned who desire it.

As to those other Statues of Brass, whether of Men or Women, which last have been by ignorant Interpreters thought to be Vestals (not to speak of the other Absurdities given out) they represent the *Dei Consentes*, who according to the Opinion of *Panvinius*, were put up in the Place where the public Shews were presented. *Don Matthew Egizius*, who was at that Time at *Paris*, wrote to me, to observe, and enquire if a Statue of the famous Vestal *Claudia* was to be found. I searched with Diligence, supposing, as we had found Memorials of *Appius Claudius*, and Medals of *Nero*, there might possibly have been a Statue of her out of Compliment to the Family; but I could not find the least Sign that such a Thing had ever been. These brazen Statues are by all Judgment *Dei Consentes*, or Household Gods: *Hos* (Penates) *Consentes, & Complices Etrusci aiunt, & nominant quod una oriantur, & una occidunt, sex mares, & totidem fœminas nominibus ignotis, & miserationis parcissimæ, sed eos summi Jovis Consiliarios, ac principes existimari* (2) *Monf. Redi* believes that the *Dei adhaerentes Cælatini* were the *Dei Consentes*, so called by *Antonomafia*, whose Statues were worshiped in the public *Forum* in *Rome* and in *Athens*, and in almost all the Greek and Latin Cities (3) of any Distinction, and were called, The Great Gods, the Twelve, the Consiliary, the Genial, &c.

Proceeding to consider the other Statues, and the first Inscriptions found in the Theatre, it occurred to me, that besides the Emperors, in whose Honour it is no Wonder that Statues should

(1) *Lib. xxxiv. c. 17.*

(2) *Girald. Syntagm. 15. pag. 422.*

(3) *Accad. di Cortona t. 2. sopra i Dei Aderent. Vid. Monsieur Arnaud on the Dei Paredis, cap. 20. Struvius lib. i, Rycq. de Capitol. cap. 39. Vossius lib. i. 14. Salmasius, &c.*



be erected, two private Families are principally mentioned, the *Annian*, and the *Nonian*.

One of the *Annian* Family, *Lucius Annius Mammianus Rufus*, as we have seen, built the Theatre, at his own Cost. I shall only add, that three Statues with the *Toga* probably belonged to the *Triumviri* who had the Care of settling the Colony; one of whom was this *Lucius*. It is observable, that the *Annian* Family, although *Plebeian*, was as much preferred to Honours as the Hundred Families chosen for *Patricians* by *Romulus* (1). It was honoured with the Consular Dignity, the High Priesthood, and at last rose to the Empire, in *M. Aurelius Verus*, *Lucius Verus*, *L. Ælius Cæsar*, *Pescennius*, *Tacitus*, and *Florianus*. About the Time concerning which we are now treating, that is, a Year after the Destruction of *Herculaneum*, A. D. 81. or U. C. 834, according to *Petavius*, *Marcus Annius Verus Pollio*, and *Marcus Plautius Silvanus*, were Consuls; though *Sig. Muratori* (2) calls them *Titus Annius Verus Pollio*, and *Sextus Annius Silvanus*. But I do not think this a Place to decide such a Question.

*Lucius Annius Bassus* was Consul ten Years before, with *Caius Cæcina Pætus*, probably in strict Conjunction with our *Lucius Annius*, and *Annius Rufus*, when the *Tribus Succussiana* erected a Monument to the Emperor *Vespasian*.

PACI. AETERNAE  
DOMVS  
IMP. VESPASIANI  
CAESARIS. AVG.  
LIBERORVMQ. EIVS  
SACRUM  
TRIB. SVC. IVNIOR.

On a Corner of the Marble.

DEDIC. XV. DEC.  
L. ANNIO. BASSO  
C. CAECINA. PAETO ) COSS.

(3)

This was in the Year of *Rome* 824, of *Jesus Christ* 71. And lastly, in the Year 953, and of *Christ* 201, I find another Consul *L. Annius Fabianus*.

TROPHIMO  
LIB.  
FABIANVS  
COS.

(4)

In

(1) Pitisco Voc. Genf. Urfinus & Patinus Fam. Rom. Vaillant de Famil. Rom. p. 113. Glandorpio Onomastico.

(2) Ad Mediobarbum novæ Editionis in Titæ,

(3) Gruter. p. 239. 3.

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In the Inscriptions of this Family found in the Theatre of *Herculaneum*, we have the *Menenian* Tribe, which being repeated, make me judge it to have been peculiar to that Colony.

L. ANNIO. L. F. MEN.

BVI . . . . .

This belongs to a Son of the Duumvir *Annius Rufus*; as the following does to his Brother.

M. CALATORIO . . . . .

MEN. RVFO. FRAT . . . . .

. . . . .

This Tribe is so well known, it would be superfluous to say any thing of it. I shall observe, that the Name *Calatorio* is new to me; if it is only a Name, and not an Office, it must be derived from the Office of President of the Theatre and other publick Shews, since the *Calatores* were sacred Officers, who proclaimed to the Tribes the Festivals and Meetings of the *Comitia*; possibly this Person was in that Office in the *Menenian* Tribe.

As to the *Nonian* Family, we have already observed, that there was found a Statue, with the *Toga*, of *Marcus Nonius Balbus*; with this Inscription.

M. NONIO. BALBO

PR. PRO. COS

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As also another very fine Equestrian Statue of Marble, placed in the Court of the Royal Palace of *Portici*; the Inscription on which clearly proves, that it was raised by the *Herculanenses*. Concerning this Statue, a hasty Account (1) was sent to his Eminence the Cardinal *Quirini*, which says, *It is not yet found out what this Antiquity is; none have hitherto understood the P. R. &c.* Afterwards he says, *It is the most beautiful Statue in the World, far better than that of Antoninus in the Capitol, not only as it is more antique, but as it has been done by a more expert Master.* An Assertion which required a more mature Consideration. The Inscription which was transmitted to me, agrees with the beforementioned.

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HERCVLANENSES.

I

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(1) See this Account at large at the End of this Volume, with the Cardinal's Interpretation of the following Inscription.

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He must have been illustrious, by the Dignities he sustained of Prætor, and Proconsul. *P. Paciaudi*, a Theatin, has also called him *Quintus*, thus, *The Statue of Quintus Nonius* (2), *Proconsul of the whole Province, which I believe extended from Herculaneum to the Promontory of Minerva, now called Massa Labrense*. Those initiated in the Study of the Roman History know very well, That *Marcus Nonius Balbus* could not be Proconsul of that Country; for, in *Italy*, there were no other Provinces than those of *Sicily, Sardinia, and Corsica*. Nay, it is a Doubt, whether he could be Prefect of that District; since we have seen that *Herculaneum* was a Colony, living under its own proper Laws, and the Prefectures (3) *Magistratus suos non habebant*.

The *Nonian* Family, though very illustrious, is thought by some to have been Plebeian. *Dion* (4) mentions one *Nonius Balbus*, Tribune of the People, in the Time of *Caius Cæsar* and *Marc Antony*. We find among the Consular Medals, one *Sextus Nonius Sufena*, who was Prætor, and exhibited the Votive Games: Whence none can prove, but that our *Marcus Nonius Balbus* might have been Prætor. *Sextus Nonius Quintilianus* was Consul with *Marcus Furius Camillus*, in the Year 761. This Family is mentioned by *Orsinus, Patinus, Morelli, and Glandorpius*.

The Surname *Balbus*, is derived from an Impediment in Speech (5), *a balando potius quam loquendo*; and was common to the *Acci*, or *Atii*, the *Lucilii*, and the *Octavii* (6). This makes me believe there is a Mistake in the Inscription in *Gruter* (7) of one *Balbus* of the same Tribe.

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(4) *Dio de Origin.* lib. 1. pag. 119.

(5) *Isidora* lib. x.

(6) *Sigon. de nominibus Romanorum.* *Patino Fam. Rom. in Atia. Thefor. Antiq. Rom.* Grævii t. XI. p. 567. *Ursatus denotia Roman.*

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The *Capuans* dedicated a Statue to *L. Balbus* their Patron, that is, to *Cornelius Balbus* the Great, who was one of the Twenty who introduced the *Campanian Colonies*, according to the Tenor of the *Julian Law*, the Friend of *Cæsar*, who was Witness of the strange Portent mentioned by *Suetonius* (2): *Tabula ænea in monumento, in quo dicebatur Capys, conditor Capuæ, sepultus, inventa est, conscripta litteris, verbisque Græcis hac sententia: quandoque ossa Capys detecta essent, fore ut Iulo prognatus, manu consanguineorum necaretur &c.* In the same Author (3) we read, *Atia (mater Augusti) M. Atio Balbo, & Julia sorore Caji Cæsaris genita est. Balbus paterna stirpe Aricinus, multis in familia Senatoriis imaginibus, a matre Magnum Pompejum arctissimo continebat gradu: sanctusque honore Præturæ inter XX. Viros agrum Campanum plebi lege Julia divisit*: Wherefore, two *Balbi*, one of the Family of the *Cornelii*, and the other of that of the *Atii*, must have been among the Leaders of the *Capuan Colony*, or else *Cornelius Balbus* was Witness of the finding of the Bones of King *Capys*, and not one of the Twenty Magistrates, as should be better explained in the History of the *Campanian Amphitheatre*.

Now whether or not our *Balbus* was, by Affinity or Consanguinity, or otherwise related to the *Cornelii* and *Atii*, it is certain, he must have been noble, as he was *Prætor* (4). From these Statues, it may be inferred, that the *Nonian* Family was not, as has been believed, always *Plebeian*; and that *Balbus* restored the Theatre, and had been a very great Benefactor to the People.

It remains, that we enquire by what Means the Bust and Inscription of *Domitia* came to be set up there. I am persuaded, that as the Statues of *Augustus* and *Livia* were already set up, and by other Accounts those of other Emperors, so the *Herculaneans* when they put up this Inscription of *Titus*, set up also the Statue of his Brother *Domitian*, and that of *Domitia*. This Inscription furnishes us with the Names of the Father of *Domitia Longina*, the Wife of the Emperor *Domitian*, viz. *Gneus Domitius Corbulo*. This Lady, as all know, was first

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Thus much may suffice at present, concerning the Theatre of *Herculaneum*; reserving to speak in another Dissertation on the Theatres of the Antients what further may come to Light of this, I shall only say, that the beautiful, rich, and grand Columns, which were dug here, (Part of which may be seen in the Royal Palace at *Portici*, and Part of them were carried to *Naples*) belonged to the Portico behind the Stage (4): *Post scenam* (dice *Vitruvio*) *porticus sunt constituendæ, uti cum imbres repentini ludos interpellaverint, habeat populus, quo se recipiat ex theatro, Choriæque laxamentum habeant ad chorum parandum* (5); I shall now return to describe the Remainder of those wonderful Curiosities found in my Time.

## C H A P. VII.

### *Of the Temples, and Paintings found near Herculaneum.*

IT is a Point not to be disputed among the Learned, that the Antients had Temples in the Neighbourhood of their Theatres, particularly those erected to *Hercules* or *Bacchus*; it is also certain that they had in the Theatre themselves little Temples and Altars. The Sacrifices preceded the Games, and the Games had a Connexion with the Representations of the Scene; particularly in the antient Country of the *Osci*, where the *Oscian* Games, and the *Attellan* Fables were invented, and whose

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whose Language always remained on the *Roman Stage* (1). *Cicero* mentions an Attellan to have been performed by *Pompey*, for the Sports given at the Dedication of his Theatre. The Fact of the Existence of such little Temples in the Theatre is confirmed by the small Statues of *Venus*, of *Augustus*, and of *Livia*, above described. Nor is it any Wonder that we see no Fragments of such little Temples, since they were formed of a Compound, with the Image of the God or Emperor, (2) in Honour of whom the Games were celebrated.

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Besides the Discoveries mentioned above, a Temple was discovered by the Prince of *Elbeuf*, supposed to have been dedicated to *Bacchus*, whose Statue is now believed to be found. It is certain that I have taken Notice of a Temple of *Hercules*, in the Neighbourhood of our Theatre. And of Consequence some of these Columns may have sustained the Portico of this Temple, and others, the most beautiful, adorned the Inside, and supported an Arch over the Altar, intermixed with Paintings.

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(1) Strabo. Voss. de permutatione litterarum. Cic. lib. vii. epist. 1. ad Familiar.

(2) Buonarrot. Medaglione. in Settimio Severo.

(3) Nouvelle Letterar. Fioren. 1748.

(4) Plin. lib. xxxv. cap. 10.

(5) Homer. Iliad. a. vers. 496.

(6) Lib. xxxvi. cap. 2.

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But what gave me great Pleasure was a square Table of white Marble, supported by three Feet of the same Material, resembling those of some Animal, formed in an admirable Taste. It was quite plain, without any Ornament, and in the Middle I perceived a Word in an unknown Character, which I judged to be either that of the *Osci* or *Etrusci*, between which I believe there is very little Difference, and the rather, as my very learned Friend Sig. *Mazzocchi*, has in his Possession an antient Inscription formed with like Characters, which he is dubious whether to call *Oscian* or *Tuscan*; and that the Word *Merkedonium* signifying the *l'ensis inter calaris* among the *Romans*, was purely *Tuscan*. And on looking more closely, I soon found, to my great Surprise, Writing on the Edge also; as follow.

In the Middle of the Table :

EDENTNTEW

On the Edge of the same :

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(1) Vide Vitruv. lib. i. cap. 7.

(2) Accad. Etrusca tom. 2. Dissert. 4.

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On the Edge of the same:

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L'2NBI-2-NWKT-WERRA2-TACTH-BE

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In this Inscription I observe that the Characters are like those of the Medals of *Capua*; there I take Notice of the  $\sqcap$ , which is received as a Consonant V in the Table of *Gubbio*, beginning PVRTVVITV; the Letter  $\text{P}$  is found in the *Celtic Alphabet* of *Rudbekius*; though by *Burguet* it is taken for a T; the *Marquis Maffei* takes the Letter  $\bar{N}$  for an A; and the  $\sqcap$  signifies a *Latin P* in all the abovementioned Medals; all the rest are agreeable to the Alphabet published by the *Etruscan Academy* at *Cortona*.

Let us now proceed to the famous Paintings. This Temple consisted of one great Room, the Roof totally ruined, full of Earth, and whose Walls were painted in various Compartments in Chiaro oscuro, red and yellow; here I observed the *Minium*, of which *Vitruvius* speaks.—In the Midst of which were painted several Pictures in good Taste, representing the Combats of wild Beasts; in one Tygers surrounded with Vine Buds; in others Heads of *Medusa* and of *Faunus*; and in the middle a winged *Mercury*, with a Boy on his Neck, and a Woman sitting, who holds *Mercury* by the Hand; which is thought to represent *Bacchus* delivered to his Nurse. In others we see Landscapes, fictitious and real Animals, particularly very fine Peacocks, Architecture, Sacrifices, Houses and other Buildings in Perspective, with Front and back Grounds well proportioned; an Art which the Antients have till now been thought by the Moderns wholly ignorant of. But I am certain, that Perspective, though not perfectly understood by the Antients, (as *Buonarroti* (1) thinks, who in his Rules gives the Glory of the Establishment to *Peter della Francesca*; a *Tuscan*, of the Town of *San Sepolcro*) was nevertheless known and practised by them. That Science was called Optics, but that was not its *Latin Name*, for *Vitruvius* calls it *mensure* (2); and *Pliny* (3), speaking of *Apelles*, says, *Non cedebat Amphioni de dispositione, Asclepiodoro de mensuris, hoc est. quantum quid a quo distare deberet.* *Plutarch*, *Vitruvius*, and *Suidas* assure us, that *Agatharcus* of *Samos*, who flourished at *Athens* about the 75th Olympiad, had to favour *Æschylus* designed the Decorations of a Theatre, all according to the Rules of Perspective; on which Subject he had composed a Treatise. In *Lydia* there was a City famous for its Temple of Victory, and for the pretended Prodiges said to have happened before the Battle of *Pharsalia*, whose Theatre had been decorated, according to the same Rules, by the Painter *Apaturius*. And *Leonardo da Vinci*, who has treated on the Subject, has not better explained its Effect, than has been done by *Plato* in his Dialogue of the *Sophist*; and by *Socrates* in the tenth Book of his *Republic*.

But that which, indeed, exceeded my Expectation, and gave me an infinite Surprise and Pleasure, was the Discovery of two large

(1) *Buonarroti*. Medaglioni. pag. 255, 256.

(2) *Vitruv.* lib. i. cap. 1. & lib. vi. cap. 2.

(3) *Plin.* lib. xxxv. cap. 10. & lib. xxxiv. cap. 8.

large History Pieces, which I believe had been at the farther End of this Temple; for having gone over all the Paintings on the Wall, and found some broken Pieces of Columns, the Wall was observed to slope, seeming to form two grand Niches, where they found most beautiful Figures large as the Life, with their Colours fresh and lively, and wonderfully contrived and disposed. In the first is to be seen, *Theseus* naked, with a small Club in his Hands, a Ring on his Finger, and from one of his Shoulders hangs a *Chlamys*, or Cloak, of a red Colour. Between his Legs lay the Minotaur naked, in a human Form, with the Head and Horns of a Bull, so that one might see the Head entirely; the rest of his Body lies behind, most beautifully foreshortned. Round this Hero stand three *Grecian* Children, one of whom embraces his left Knee, another kisses his right Hand, and the third gently embraces his left Arm. One of the Virgins, which seems to be *Ariadne*, modestly touches his Club. There is another Figure in the Air, which may denote a Victory; and below appear the Windings in the Walls of the Labyrinth.

The second, like the first, is composed of many Figures, as large as the Life, and looks as if fresh painted. Here is a Woman sitting, holding in her Hand a Stick of a Colour like Iron, and crowned with Herbs and Flowers. On her left Side is a large Basket of Grapes, Pomegranates, and other Fruits. A young Fawn stands by, playing on a Pipe of seven Reeds. Directly opposite, looking towards the Woman sitting, is a naked Man, with a short black Beard, having a Bow, a Quiver full of Arrows, and a Club. Behind him is another Woman, crowned with Ears of Corn, seeming to talk with her that is sitting; at whose Feet is a Hind giving Suck to a little Boy. In the Middle of this Picture, in the vacant Space, is expressed an Eagle, and in the same Line a Lion, very lively, in a pacific Posture (1).

The Figure of the Man, and of the Woman, together with the Boy suckled by the Hind, makes me believe it intended to represent the History of the Finding of *Telephus*, the Son of *Auge*, the Daughter of King *Aleas*, who was debauched by *Hercules* in *Tegea*. When she was delivered of a Boy, she hid him in the Temple of *Minerva*; but *Aleas* having discovered him, caused him to be exposed on the Mountain *Parthenius*, where he was wonderfully suckled by a Hind. Being found by *Coritus* and his Herdsmen, they called him *Telephus*, and brought him up among them. Having an Inclination to search for his Father, he went into *Mysia*, where he was adopted for the Son of King *Theutras*, and afterwards became King of *Mysia* (2).

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so robust as *Hercules* is generally represented ; whose Statues are constantly alike in all the Monuments of the *Greek* and *Roman* Fables. And by the Quiver of Arrows, I think it is intended for the above-named *Coritus* ; that the Women are no other than the Nymphs of the Mountain *Parthenius* ; and that the wild Beasts, its Inhabitants, are making their Court to the new-born Babe. If I am mistaken herein let the Learned judge.

To return to the Picture of *Theseus*, the Foreshortening of the Minotaur makes me call to mind the Invention of *Pausias Sicotinus*, of whom *Pliny* says: *Is eam picturam primus invenit, quam postea imitati sunt multi, æquavit nemo. Ante omnia cum longitudinem bovis ostendere vellet, adversum eum pinxit, non transversum, unde & abunde intelligitur amplitudo.* This Monster has the Head of a Bull, the rest of the Figure is human ; which agrees with the Mythologists ; as we see in *Apollodorus* (1): *Hæc autem (Pasiphae) peperit Asterium, qui Minotaurus dictus est: hic habebat faciem taurinam, reliqua humana.* This agrees exactly with a Sardonix in the Museum of her Majesty the Queen of Hungary, published by Baron *Stofsch* in his curious Book of antique Gems, with the Names of the Artificers engraved (2). Here is a Rock with Part of a Building of square Stones upon it, with a Gate, through which may be seen lying dead, the Monster with the Head of a Bull, and his left Arm hanging. The Building represents the Labyrinth, in which King *Minos* had shut up the Minotaur. There is also a Youth full of Wonder, with his Face in Profile, holding a Club in his Hand, which represents *Theseus*, the Son of *Ægeus* and *Æthra*. This Explanation Baron *Stofsch* asserts he had from D. *Emanuel Martin*, a Spaniard, Dean of the Church of *Alicant*, a celebrated Antiquary.

From all this I infer, either that the Figures with Bulls Bodies, and human Faces, which we see on the Medals of *Naples*, and *Cuma*, are not Minotaurs, as the Antiquarians have hitherto imagined, but represent the God *Ebone*, or that the antique Figures do not always agree with the Descriptions in the Fables, related by the Mythologists, as some unreasonable Criticks are inclined to think. Our *Theseus* is painted after an athletick robust Manner, with his Face towards the Beholders, and without a Beard, contrary to the Opinion of *Lucian* (3), who says, that *Theseus* the Son of *Neptune*, although King of *Athens*, went with a long Beard, and bare Feet. His Club rests on his left Shoulder, and is of an Iron Colour to distinguish it from that of *Hercules's*, which was of Olive, being the Club which he had taken from *Periphetes* the Son of *Vulcan* and *Anticlea*, whom he

K

flew

(1) *Apollod. Bibliothec. lib. iii. cap. 1. §. 4.*

(2) *Tab. 51. Cardinal Alexander Albani has in his Possession a Piece of Marble of the Height of five Palms ; on which is seen young Theseus with his Club lifted up fighting with the Minotaur, which he holds by one Horn ; having the Head of a Bull, the rest of his Body in human Shape.*

(3) In *Cynic*.



flew; concerning whom *Plutarch* (1) says: *At primum in finibus Epidauri Periphetem, qui pro armis clava utebatur, apprehendentem ipsum, & retantem progredi, congressus cum eo interfecit: oblectatus clava, cepit eam pro armis, qua deinde est usus.* And *Apollodorus* (2) before cited: *Primum quidem Periphetem Vulcani, & Anticleæ filium, qui, quod clavam gestaret, Coryneta dicebatur, ad Epidaurum occidit, qui cum imbecillis pedibus esset, ferrea clava munitus, viatores interseciebat: quam ex illo præreptam Theseus ipse ferre consuevit.*

## C H A P VIII.

### *Other Observations, and Descriptions of Pictures.*

**A**S soon as this most valuable Treasure of magnificent Paintings was found, his Majesty ordered that they should be peeled from the Walls with the utmost Care, and removed to his Royal Palace. For he takes great Delight in Designing, and Works of that kind, which he has shewn by forming himself some well intended Figures in Wax; and he not only shews a particular Protection to the Arts, and the Study of venerable Antiquity, but I may, without Flattery, truly say, that in all his Court, no Man has a better Taste. Then was put in Execution what *Varro* reports to have been done with the Works of *Damophilus* and *Gorgasus*, famous Painters, and Workers in Plaster, who had adorned the Temple of *Ceres*, near the *Circus Maximus* in *Rome* (3): *Ex hac cum rescicerentur crustas parietum excisas tabulis marginatis inclusas esse.* The Execution of the Design proved easy, as the Plaster on which they were painted was of a great Thickness; besides the small Pictures already mentioned, and others which I shall describe hereafter, the two grand ones were got out entire; they were seven Palms eight Inches high, and six Palms six Inches wide.

They were strengthened behind with Slates, over which the painted Plaster was laid; and the whole included with great Skill in a Wooden Case; thus with much Difficulty and no less Diligence they were got out.

How great the Amazement was of the Beholders, and particularly of the Learned, the Reader may imagine, since they were admired even by Painters as of the best Taste, and much in the Manner of the Works of *Raphael*, and for having so many Ages lain above thirty two Palms below the Surface of the Earth, without losing the Freshness of their Colours. I observed to the great *Solymena*, the best Painter of our Age, that the Antients had the Art of working Colours in Fresco, and he agreed with me in the matchless Elegance of them, and that he never saw any Pieces so large so well performed. Neither that Paragon of ancient Painting, the Sepulchre of *Naso*, whose Colours are faded and

(1) In *Theseo* tom. i.

(2) *Apollodor. lib. iii. cap. 15*

(3) Vide *Demontiosum de Pictura Veteri Junius de Pictura Veterum.*

so robust as *Hercules* is generally represented ; whose Statues are constantly alike in all the Monuments of the *Greek* and *Roman* Fables. And by the Quiver of Arrows, I think it is intended for the above-named *Coritus* ; that the Women are no other than the Nymphs of the Mountain *Parthenius* ; and that the wild Beasts, its Inhabitants, are making their Court to the new-born Babe. If I am mistaken herein let the Learned judge.

To return to the Picture of *Theseus*, the Foreshortening of the Minotaur makes me call to mind the Invention of *Pausias Sicotius*, of whom *Pliny* says: *Is eam picturam primus invenit, quam postea imitati sunt multi, æquavit nemo. Ante omnia cum longitudinem bovis ostendere vellet, adversum eum pinxit, non transversum, unde & abunde intelligitur amplitudo.* This Monster has the Head of a Bull, the rest of the Figure is human ; which agrees with the Mythologists ; as we see in *Apollodorus* (1): *Hæc autem (Pasiphae) peperit Asterium, qui Minotaurus dictus est: hic habebat faciem taurinam, reliqua humana.* This agrees exactly with a Sardonix in the Museum of her Majesty the Queen of Hungary, published by Baron *Stofch* in his curious Book of antique Gems, with the Names of the Artificers engraved (2). Here is a Rock with Part of a Building of square Stones upon it, with a Gate, through which may be seen lying dead, the Monster with the Head of a Bull, and his left Arm hanging. The Building represents the Labyrinth, in which King *Minos* had shut up the Minotaur. There is also a Youth full of Wonder, with his Face in Profile, holding a Club in his Hand, which represents *Theseus*, the Son of *Ægeus* and *Æthra*. This Explanation Baron *Stofch* asserts he had from D. *Emanuel Martin*, a Spaniard, Dean of the Church of *Alicant*, a celebrated Antiquary.

From all this I infer, either that the Figures with Bulls Bodies, and human Faces, which we see on the Medals of *Naples*, and *Cuma*, are not Minotaurs, as the Antiquarians have hitherto imagined, but represent the God *Ebone*, or that the antique Figures do not always agree with the Descriptions in the Fables, related by the Mythologists, as some unreasonable Criticks are inclined to think. Our *Theseus* is painted after an athletick robust Manner, with his Face towards the Beholders, and without a Beard, contrary to the Opinion of *Lucian* (3), who says, that *Theseus* the Son of *Neptune*, although King of *Athens*, went with a long Beard, and bare Feet. His Club rests on his left Shoulder, and is of an Iron Colour to distinguish it from that of *Hercules's*, which was of Olive, being the Club which he had taken from *Periphetes* the Son of *Vulcan* and *Anticlea*, whom he

K

slew

(1) *Apollod.* Bibliothec. lib. iii. cap. 1. §. 4.

(2) Tab. 51. Cardinal Alexander Albani has in his Possession a Piece of Marble of the Height of five Palms ; on which is seen young *Theseus* with his Club lifted up fighting with the Minotaur, which he holds by one Horn ; having the Head of a Bull, the rest of his Body in human Shape.

(3) In *Cynic*,

flew ; concerning whom *Plutarch* (1) says : *At primum in finibus Epidauri Periphetem, qui pro armis clava utebatur, apprehendentem ipsum, & vetantem progredi, congressus cum eo interfecit : oblectatus clava, cepit eam pro armis, qua deinde est usus.* And *Apollodorus* (2) before cited : *Primum quidem Periphetem Vulcani, & Anticleæ filium, qui, quod clavam gestaret, Coryneta dicebatur, ad Epidaurum occidit, qui cum imbecillis pedibus esset, ferræ clava munitus, viatores interfeciebat : quam ex illo præreptam Theseus ipse ferre consuevit.*

## C H A P VIII.

### *Other Observations, and Descriptions of Pictures.*

**A**S soon as this most valuable Treasure of magnificent Paintings was found, his Majesty ordered that they should be peeled from the Walls with the utmost Care, and removed to his Royal Palace. For he takes great Delight in Designing, and Works of that kind, which he has shewn by forming himself some well intended Figures in Wax ; and he not only shews a particular Protection to the Arts, and the Study of venerable Antiquity, but I may, without Flattery, truly say, that in all his Court, no Man has a better Taste. Then was put in Execution what *Varro* reports to have been done with the Works of *Damophilus* and *Gorgasus*, famous Painters, and Workers in Plaister, who had adorned the Temple of *Ceres*, near the *Circus Maximus* in *Rome* (3) : *Ex hac cum rescicerentur crustas parietum excisas tabulis marginatis inclusas esse.* The Execution of the Design proved easy, as the Plaister on which they were painted was of a great Thickness ; besides the small Pictures already mentioned, and others which I shall describe hereafter, the two grand ones were got out entire ; they were seven Palms eight Inches high, and six Palms six Inches wide.

They were strengthened behind with Slates, over which the painted Plaister was laid ; and the whole included with great Skill in a Wooden Case ; thus with much Difficulty and no less Diligence they were got out.

How great the Amazement was of the Beholders, and particularly of the Learned, the Reader may imagine, since they were admired even by Painters as of the best Taste, and much in the Manner of the Works of *Raphael*, and for having so many Ages lain above thirty two Palms below the Surface of the Earth, without losing the Freshness of their Colours. I observed to the great *Solymena*, the best Painter of our Age, that the Antients had the Art of working Colours in Fresco, and he agreed with me in the matchless Elegance of them, and that he never saw any Pieces so large so well performed. Neither that Paragon of ancient Painting, the Sepulchre of *Nasô*, whose Colours are faded

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and washed away by Time, nor the little Picture of an antient Architect, concerning which the Marquis *Alexander Gregory Capponi*, has made so much Ostentation, will bear any Comparison with these of his Majesty the King of the *Two Sicilies*, which are the only Paintings which have had the Advantage of being perfectly preserved. The Reader will pardon me, if I glory a little, in being the Means of the perpetual Preservation of these Pieces, in the Manner following.

I perceived that when the Pieces of Wall or Plaster were carried into the open Air, and the Moisture occasioned by lying so long under Ground, was wiped off, the Colours began to fade; insomuch, that when they endeavoured to clean the Surface, it mouldered away, and underwent the common Fate. I happened fortunately to know Sig. *Alfere Moriconi*, a *Sicilian*, an Officer in the Royal Artillery, who professed to have the Art of glazing like *China*, which he had practised many Years, and by much Study and Experience had invented some new Varnishes, for which he was much admired at the Court of the King of *Sardinia*. I asked him if he could make a transparent Varnish fit to lay over Paintings done on a Wall; he answered, he was the only Man who possessed the Secret, and that he had had much Experience this Way. I acquainted the King herewith, as was my Duty, beseeching his Majesty to permit him to make a Trial on some Fragments of the antient Paintings of *Herculaneum*. His Majesty, with his usual Goodness, consented, and commanded that I should go with this Officer to make the Trial, which had an admirable Effect.

His Majesty being informed of the Success, was pleased to go in Person to see this Professor at Work, and directed what Colours he should make Experiments on, which, when covered with the Varnish, not only recovered their antient Splendor, but seemed as it were revived, and, if I may use the Term, are imprisoned within the Varnish, so as to endure many Ages, for the Ornament of the Royal Palace, and the Glory of this gracious Monarch.

I was struck with Astonishment, in viewing the Flesh of *Theſeus*, more lively than before; and his Members, and his nervous Arms. I had here Occasion to reply to Don *Ciccio Solymena*, who thought them a little too long, that this was the Custom of painting Heroes; telling him at the same Time, that he might consult hereupon *John Baptist Porta* (1), who is of Opinion, that when the Arms are stretched out, if the Hands can touch the Knees, it is a Sign of Boldness and Liberality; quoting herein *Aristotle* and *Alexander*, *Polemon* and *Adamantius*. We read that *Aristotle* had very long Arms; and the like of *Alexander* the Great. *Artaxerxes* was surnamed *Longimanus*, from his right Hand being longer than his left; and *Strabo* says the same of *Darius Longimanus*, who was the handsomest of all Men, according to *Pollux*.

I observed, that these Pictures were done in Variety of Colours, among which were the green and the blue, which some

(1) De Phisognomia.

Persons fancied the Antients were not possessed of, founding this Supposition on a Passage of *Pliny* (1), where he seems to say they knew no other than the White, the Yellow, the *Attic* Red of *Sinopolis*, and the plain Black; but it is apparent, that this Passage has been interpreted in too strict a Sense. *Pliny* indeed says, that the Painters of his Time used those four Colours, but he does not say, that they had no others. And speaking of *Pelignotus* and *Mycon*, who used the *Attic* Sile in Painting (2), distinguishes three Sorts of Colours, two of *Egypt* and *Syria*, and the third, of *Spain*. In another Place he extols the Purple Colour (3) of a City of *Greece*, and prefers it before those of *Getulia* and *Laconia*.

In short, we cannot allow the Antients the Knowledge of the Yellow and the Blue, without acknowledging at the same Time that they had the Green, which is composed of those two Colours; a Discovery so easy made, that we cannot believe it unknown to the Antients. There is an admirable Passage on this Subject in *Petronius Arbitr* (4), who, describing a Gallery says, *In Pinacothecam perveni, vario genere tabularum mirabilem: nam, & Zeuxidos manus vidi nondum vetustatis injuria victas, & Proregeis rudimenta, cum ipsius naturæ veritate certantia, non sine quodam horrore tractavi. Jam vero Apellis, quam Græci Monochromon appellant, etiam adoravi. Tanta enim subtilitate extremitates imaginum erant ad similitudinem præcisæ, ut crederes etiam animorum esse picturam. Hinc Aquilam ferebat cælo sublimis Deum; illinc candidus Hylas repellebat improbam Najada. Damnobat Apollo noxias manus, lyramque resolutam modo nato flore honorabat. Inter quos etiam pictorum amantium vultus, tamquam in solitudine exclamavi: ergo amor etiam Deos tangit?*

But to return to our Subject. Those Paintings confirm to us, that it was customary to paint the Stories of their Heroes (5) in the Temples of their Gods; among whom, *Theseus* was thought the properest for this Place, as being the Imitator of *Hercules*, both of them having passed their whole Lives in glorious Toils, and purging the World from Monsters. Another Reason may be, that both *Hercules* and *Theseus* were the Inventors of the Games and Festivals which were famous among the *Etruscans* and *Oscians*, and which with much Solemnity were performed in the magnificent Theatre already described. Besides, *Theseus* is believed to have been the Inventor of the Strophe and Antistrophe, in Memory of the intricate Windings of the Labyrinth. (6) *Strophas illas, atque Antistrophas inventas a Theseo fuisse ad commemorandas, flexuosi Labyrinthi vias, ex quibus evaserat sospes: igitur oportuit eas non solum cyclicas esse, flexuosas præterea, intricatas, variat.*

Singing, Dancing, and Musick were the Decorations of the Scene, and are called by the *English* Country Dances, as if they had

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(2) Lib. xxiii. c. 13.

(3) Lib. xxxiv. c. 7.

(4) Satyr. cap. 43.

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had been the Invention of the *English* Country People. A Dance of this kind, imitating the Windings of the Labyrinth, was publickly performed in *Naples* in the Year 1621, with universal Applause; together with the Tragedy of (1) *Crispus* composed by *Stephonius*. And in the Year 1743, seven Ladies and seven young Gentlemen danced with elegant Invention in the City of *Cortona*, on Occasion of the Celebration, by the *Tuscan* Academy, of the antient *Oscororian* Feasts, in Presence of the Canon *Reginald Sallari*, of the Academy of *Lucca*, and *Emanuel* Count de *Richecourt* (2) the *Mæcenas* of the Learned. Thus much may suffice for the Subject of *Theseus*.

As to the beforementioned Story of *Telephus*, I judge it to have been placed there, in Allusion to the Origin of the antient *Pelasgi* and *Tyrrheni*, who being Descendants of that Hero, landed in this County. For, *Tyrrhenus* and *Tarchon*, two Brothers, Sons of *Telephus* and *Hiera* (3), arrived in *Italy*, and having overcome the Giants *Sithoni*, made themselves Masters of *Agylla* and *Pisa*, according to *Lycophron*, who adds, that they joined with *Æneas* in *Italy*.

*Simul quoque (fœdus inibunt) gemini filii  
Misorum Regis (cujus aliquando latitans hastam  
Curvabit viri Deus, crura viticibus colligans)  
Tarchon, & Tyrennus lupi fervidi,  
Herculeo prognati sanguine. (4)*

And this agrees with the Opinion of *Dionysius Halycarnassæus*, concerning the Origin of the *Tuscans*, who says, *Alii Tirenium Telephi malum filium, venisseque post Trojam captam in Italiam*.

The *Tyrrhenians* mixed themselves with the *Aborigines* as all know; and *Tyrrhenus* with his Navy, staying in the maritime Parts, gave his Name to that Sea, which to this Day is called the *Tyrrhenian*; and *Tarchon* his Brother went into the Center of

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(2) On this Occasion, if being proposed for a Theme, that the Hero practises Virtue, and persecuted Vice; the following Sonnet was published by the Author of this Book, and dedicated to the Count de *Richecourt*.

*Qualora io col pensier rimirò un Regno,  
Ove taccion le leggi, ove ritorna  
La sfrenata licenza, e le sue corna  
Antiche innalza il temerario sdegno:  
Ivi è depresso ogni sublime ingegno  
La virtù seminuda, e disadorna,  
Ivi l'empio interesse; ivi soggiorna.  
Sete di sangue, e l'tradimento indegno.  
Ma Dio, che agl'innocenti al fin comparte  
Soccorso maspettato in mille guise.  
Manda un Eroe da remota parte  
Questi è Teseo: con esso Astrea divide  
Amor, pietà, senno, valore, ad arte:  
Poi ruppe il Laberinto, e i mostri uccise.*

(3) These were the Giants of *Phlegra* and *Pellene*. Vide *Mariano Valguarnera*.

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of Italy, and became Master of *Tuscany*, fixing his Palace at *Cortona*, which is thus called by *Sicilius Italicus* (1):

————— *Cortona superbi*  
*Tarchontis domus* —————

He proceeds, saying that *Tarchon* gave Assistance to *Æneas*, leading the *Tuscans* in his Favour; and asserts that the *Trojans* were derived from *Etruria*, inasmuch as *Dardanus* the Builder of *Troy*, was the Son of *Corytus* King of *Cortona*.

Let us now quit this long Digression, and return to the Enumeration of the ancient Paintings which have been dug from out of the Earth, besides those already mentioned, viz.

A *Mercury*, as before described, with a little *Bacchus*, two Palms eight Inches high, and two Palms one Inch broad.

Two Pieces, each representing a Victory, one Palm and eight Inches high, and one Palm four Inches broad.

Another, of one Palm six Inches high, and four Palms one Inch broad, being a Chace of Stags and wild Boars.

Another Piece of the same Dimensions, containing a Vase of Flowers, with a Kid on each Side.

Another, two Palms three Inches high, and one Palm and an Inch broad, having a Temple in it.

Another, one Palm and five Inches high, and two Palms and one Inch broad, where there is another Temple adorned with various Columns.

A Freeze, or grotesque Work, well designed, eight Inches in Height, and four Palms long, which ran round the whole Wall.

Two others of four Palms high, and two Palms broad, with various Views, Buildings, and Architecture.

A compleat Picture of one Palm and ten Inches, in which are two Muses, one playing on a Lyre, and the other has a Mask on the Ornaments of her Hair.

Another Piece of one Palm and five Inches by two Palms, representing a Lion, wild Beasts, and Views.

Another of the same Dimensions has several Centaurs, Buildings, Houses, and Landscapes; and two others ten Inches high, and one Palm nine Inches long, with the like Painting.

Three Pieces, Fellows, with the Head of *Medusa*, one Palm high, and eleven Inches broad.

Another eleven Inches high and seven broad, representing two Heads of fantastic Animals.

A Stag, with a Bird flying round and pecking at him, nine Inches high, and one Palm broad.

A Peacock, four Inches and a half high, and nine broad.

Another unknown Bird of the same Size.

Another,

(5) Vide Dissertaz. sopra l' Antichità di Cortona del Signor Abbate Rinaldo Venui nel Tom. iv. dell' Accademia Etrusca.



had been the Invention of the *English* Country People. A Dance of this kind, imitating the Windings of the Labyrinth, was publicly performed in *Naples* in the Year 1621, with universal Applause; together with the Tragedy of (1) *Crispus* composed by *Stephonius*. And in the Year 1743, seven Ladies and seven young Gentlemen danced with elegant Invention in the City of *Cortona*, on Occasion of the Celebration, by the *Tuscan* Academy, of the antient *Oscororian* Feasts, in Presence of the Canon *Reginald Sallari*, of the Academy of *Lucca*, and *Emanuel* Count de *Richecourt* (2) the *Mæcenas* of the Learned. Thus much may suffice for the Subject of *Theseus*.

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Another, one Palm and five Inches high, and two Palms and one Inch broad, where there is another Temple adorned with various Columns.

A Freeze, or grotesque Work, well designed, eight Inches in Height, and four Palms long, which ran round the whole Wall.

Two others of four Palms high, and two Palms broad, with various Views, Buildings, and Architecture.

A compleat Picture of one Palm and ten Inches, in which are two Muses, one playing on a Lyre, and the other has a Mask on the Ornaments of her Hair.

Another Piece of one Palm and five Inches by two Palms, representing a Lion, wild Beasts, and Views.

Another of the same Dimensions has several Centaurs, Buildings, Houses, and Landscapes; and two others ten Inches high, and one Palm nine Inches long, with the like Painting.

Three Pieces, Fellows, with the Head of *Medusa*, one Palm high, and eleven Inches broad.

Another eleven Inches high and seven broad, representing two Heads of fantastic Animals.

A Stag, with a Bird flying round and pecking at him, nine Inches high, and one Palm broad.

A Peacock, four Inches and a half high, and nine broad.

Another unknown Bird of the same Size.

Another,

(5) Vide Dissertaz. sopra l' Antichità di Cortona del Signor Abbate Rinaldo Venuti nel Tom. iv, dell' Accademia Etrusca.

Another, two Palms two Inches high, and one Palm broad, on which is a Bacchanalian playing upon a Tymbræl.

A naked Bacchanal sitting on a Tiger, one Palm four Inches high, and one Palm five Inches broad.

Another Bacchanalian, the same Height, ten Inches broad.

Two Dolphins, in two Pieces, each six Inches high and eight broad.

A Figure of *Jupiter*, embracing *Ganymede*, five Palms high, and four and a half broad.

If the whole of this magnificent Temple could possibly be seen, and reviewed with careful Eyes, who knows but in some Corner might be found a Memorial of the Artist, whose excellent Works, after so many Ages, Chance has brought to Light, while the Ruins under which they lay, have been the Means of preserving them? *Pliny* (1) assures us, that the Artists were wont to put their Names to their Pictures; and for a Proof quotes these Verses, which were in the Temple of *Juno Ardeatina*.

*Dignis digna loca picturis condecoravit.*

*Reginæ Junonis supremæ conjugis Templum,*

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*Quem nunc, & post semper ob artem hanc Ardea laudat.*

But is it possible to guess at the Name of the famous Painter of *Herculaneum*? perhaps it is; I have demonstrated that the Theatre and the neighbouring Parts were built about the Time of *Augustus*. I know also, that the antient Painters were wont to paint on Wood; and that *Ludius* a celebrated Painter in the *Augustan* Age, was the first, according to *Pliny*, who painted on the Walls, after the Manner of those which have been dug up here, and already described (2).

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But

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But they were immediately copied and engraved by *Pietro Santi Bartoli*; and had it been possible to have preserved them, would have raised universal Wonder. Who knows but these of *Herculaneum* were done by the same Hand? and what imports what *Pliny* adds: *Sed nulla gloria Artificum est, nisi eorum, qui tabulas pinxere, eoque venerabilior apparet antiquitas*, when there remains not in the World the least Vestige of an antique Painting, excepting a painted Slate found in a Cavity in the Territory of *Cortona* some Years since, which most valuable Treasure is now in the Possession of the learned *Sig. Niccolo Vagnucci*, a Knight of *Cortona*, who is one of the principal Supports of our *Etruscan Academy*. It represents a Muse crowned with Laurel, with a Musical Instrument hanging on her Shoulder, and will be described in the Antiquities of *Cortona*, which will be soon published by Order of the Academy; where they have examined into the Matter of which those living Colours are composed, which seem to be covered with a kind of very hard Bitumen, or at least with some unknown Varnish; in which Art *Apelles* was most excellent; in whose Praise *Pliny* says: *Unum imitari nemo potuit, quod absoluta opera illinibat atramento ita tenui, ut idipsum percussu claricatis colorum vim excitaret, custodiretque a pulvere, & sordibus, ad maxum intuenti demum apparet*: Some of the Learned think it should be read *ad numen*. I would rather say *ad lumen*. So much may suffice for the Varnish, which I was the Occasion of having used to the beforementioned Pictures.

## CHAP. IX.

### *A Description of other Buildings in the City of Herculaneum, and the Antiquities found in them.*

THAT the Temple I have described was near and even joined to the City of *Herculaneum*, is demonstrated by the other Buildings and Houses discovered immediately afterward; among which one of the best had a very large Door, strengthened with Bars of Iron, which fell in Pieces immediately. Entering at the Top, and clearing away the Earth, I found a little Corridore or Gallery, which led to a Ground Room, plaistered, and painted of red Colour; here were found several Vessels, and Bottles of thick Crystal, full of Water; a small Brass Case, enclosing three or four *Pugilli* or Stiles, the Instruments they used to write with on waxed Tables; and what was inestimable, another little Case of the same Metal, which being opened was found to contain a small thin Roll of Silver, written full of *Greek Characters*. And as in the unrolling, it happened to break, his Majesty thought it best to put it up for the present in his Cabinet, lest it should be lost by the indiscreet Curiosity of any one.

In another Part was a commodious Stair Case, which ascended to the next Story, and entered into a Chamber, ruinous over head, which had probably been a Kitchen, from the great Quantity of  
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Vessels of Brass and Earth found there, as Dishes, Trivets, and other Things, too many to describe, and which I did not minutely examine. Here I saw Eggs wonderfully preserved, and Almonds, and Nuts which maintained their natural Colour, but being opened the Kernels were found to be turned to Coals or Ashes. In a contiguous Ruin a Brass Ink Pot was found, which still retained the black Colour of the Ink, so as to be able to stain any thing. I shall not speak of the Fragments of Earthen Vessels, burnt Wood, Iron Locks, Keys, Latches, Bolts, Door Rings, Hinges, Spears, Engraved Stones and Medals, the greater Part of which were of *Nero*, with the Temple of *Janus* on the Reverse. There were found some Mosaic Pavements, but ordinary enough, being of that kind which *Vitruvius* calls *Pavimentum festile*, in Imitation of Scrolls, and such like. It is surprizing that in these Pieces they should give all the Degradations of Colours, especially with true Stones; we should certainly think it incredible, but that we see in *Rome* a most surprizing Example of a Square found in the Middle of a Pavement in the *Adrian Villa*, a Copy of which *M. Farietti* has published engraved in a Copper Plate.

In another Place were the Ruins of a Bath, paved with little Squares, in which were found several Sorts of Vessels and Lavers of Brass. In another Place was found a Cellar, which for its Singularity deserves particular Description: A Door of white Marble, not very large, led into a square Room, about fourteen Yards long, or perhaps more, as they had not cleared away the Earth, and eight Yards broad. In the Middle of one of the Sides was found another Door, which led into another Room about the same Length, but almost Square. Round the Sides of both these Rooms, which were paved with Marble, ran a kind of Step, about half a Yard high, covered with thin Slips of Marble, which seemed at first Sight intended for a Seat, having a handsome Cornice round the Edge; but examining it nearer, I saw on the Top several round Pieces of Marble very fine, which being removed, were found to have served as Covers, or Stopples to some very large Earthen Vessels, which were enclosed with Mortar, and buried in the Earth, having their Mouths just enclosed within the Seat. On one Side there was an oblong Square in the Wall, like a grand Window, full of Earth, which at first Sight appeared to have been the Mouth of an Oven, the inner Wall being black, as if done with Smoak. But at last it appeared to be only a kind of Cupboard or Buffet, which reached the Length of a Cane (1) into the Wall; within which was found in good Order, a Number of Steps made of Marble of various Colours; resembling those set on Altars for Candlesticks and Flowerpots to stand on. The Steps were formed of Marble of different Colours, and adorned with a handsome Cornice. I imagine they were intended to hold in proper

(1) A Cane is a Neapolitan Measure, equal to eight Palms, or about six Feet eight Inches English.

Order small Vessels or Bottles of Cryfal, or other Kinds, with Samples of the best Wines, or other Liquors. The large Vessels which were buried were of a round Figure, excepting the Mouth which rose above the Level of the Pavement, and was inclosed in the Marble Step. I believe they might contain about ten Barrels each, *Tuscan Measure*.

All this, to my great Concern, was ruined, and the Marble taken away, and put to other Uses, before I could prevent it; and the great Wine Vessels were broke in taking out, but two of them, being hooped with Iron, are to be seen in the King's Garden. I think, if I am not mistaken, I have seen a great Vessel, like one of these, in the Garden of the *Villa Borghese* in *Rome*; and others in the *Villa Mattei* on Mount *Coelius*, and in other Villas in *Rome*. In the Year 1732, in the Space between the Chapel of *Corfini* in the *Lateran Basilica*, and the Wall of *Rome*, were found so great a Number of vast Earthen Vessels, for keeping Wine, that after they had dug out an hundred, they left a greater Number buried in the Earth. These Vessels had narrow Necks and large Bodies, about two Feet Diameter. These were all marked near the Neck, and some were also wrote upon with Ink. One of these was purchased by my Brother from the Museum of Sig. *Francesco Vettori*, mentioned by *P. Lupi* of the Society of *Jesuit*, in his Treatise on the Inscription of *St Severa* the Martyr (1). On one of these Vessels was, OPVS. DOLIAR. VINARIVM. The Names which were impressed on the Handles, and on the Necks of these Vessels were the Names of the Potters. Those wrote with Ink were the Names of the Owners of the Wine contained therein; and from the Multiplicity of Names, it is conjectured, that the Place where they were found had been a Cellar for the Use of the Soldiers, who were stationed there to guard the Walls; and that the Wine contained in each belonged to him whose Name was writren thereon, whether he had purchased the same, or that it was distributed to him as his Allowance.

But to return: In order to keep the famous and brisk Wine of the Antients, it was necessary that they should have these Vessels placed underground, which in some Places have been found one over another. This agrees with the Law *Instrumenta* 8, and the Law, *Cum fundus* 21. ff. *de fundo Instr.* where it says, *Dolia defossa, infixæ. Pancirolus* thinks that the Antients had no Wine Vaults or Cellars, for this Reason *Quia Dolia, quæ erant imbecilla, sub terram dimittebant.* See *Pliny* (2), where he speaks of Wine Vaults. The Wine Vessels ought to be a Cart-Load and contain an Hundred and twenty *Amphora*, which according to some is One thousand six hundred Pound weight, and others make it One thousand nine hundred and twenty; notwithstanding the Assertion of *Columella*, who says, *Sesquicenties triginta Amphorarum Dolium appellat.* I cannot be certain, as I was not in Time to measure how much Liquor they were capable of

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of containing. It is certain they were of that Form which this Author calls *ventrose*; and there is no doubt but these were the Batts or *Dolia* of the *Latins*; of which *Nonius* says, *Dolia sunt vasa grandia, quibus vinum reconditur*. Nor could they be of a very small Capacity, since one of them served the great *Diogenes* for a Habitation; of whom *Laertius* says (1), *Dolium, quod in Metroo erat, pro domo habuit, sicut ipse testatur in epistolis*, and *Juvenal* (2):

..... *Dolia nudi*  
*Non ardent Cynici: si fregeris, altera fiet*  
*Cras domus, aut eadem plumbo commissa manebit.*  
*Sensit Alexander, testa cum vidit in illa*  
*Magnum habitatorem &c.*

These Verses decide against those who will have *Diogenes's* Butt to have been of Wood, and not of baked Earth, because, say they, that Philosopher often rolled it about (3). As if these Vessels could not be rolled without breaking, either upon the Ground, upon Dung, upon Skins, or even on the hard Pavement, since we see they were made of a very great Thickness.

Nor did the Antients use any other Method in making their Wines, than we do.

They first trod the Grapes briskly, of which I shall speak elsewhere on the Subject of a Basso Relievo of mine, and put them afterwards into a very large Vessel called *Lago*; then they pressed the trodden Grapes with the Stalks in a Press, and mixed the Juice with the remaining Must in the *Lago*, which is set forth by *Ulpianus* in the Law, *Si Servus* 27. §. ult. ff. ad l. *Aquiliam*, and by *Varro* (4). Others cutting the Bunches, and taking the very Kernels of the Grapes, squeeze the Juice of them, and mix the last Pressing with Water, which they give instead of Wine to their Labourers in the Winter Season (5). Whence *Father Carlo Aquino* (6) describing the Vintage of the Antients, with the Testimonies of *Cato*, *Varro*, and *Pliny*; *Vindemia dicitur a demendo, quoniam uva a vite demitur. Collectio est uvarum, ad vinum exprimendum, & asservandam. Argumentum uberis futurae vindemiae solent esse imbres, qui vere decidunt, vel cum adhuc arborae sunt uvae. Autumnales pluviae efficiunt illis potius; easque, magis quidem copia, sed usu vapidas & deprivatas reddunt. Optimum vindemiae tempus inter Vergiliarum occasum, & Autumnale aequinoctium cum Varrone statuunt Scriptores alii. Conjecturae, quae super uvarum maturitate capiuntur a visu, & gustu, fallaces*  
L 2 sunt.

(1) *Diog. Laert.* lib. vi. sect. 23. observes, that *Metroo* was a Temple to the Mother of God in Athens, where they kept their Laws, their Gifts, and their Treaties. See *Valesius* ad *Harpocrationem*, p. 272. *Gregor Marianus* in *Jambicis*.

(2) *Juvenalis* Sat. xiv. v. 308.

(3) Vide *Lucianum* in libello, quemodo conscribenda sit Historia.

(4) De re rustica. cap. 54. *Eratmus* in *Chiliadibus*.

(5) Vide le Note del *Pancirolo*.

(6) *Nomenclat. Agricult.* pag. 107.

suat. Tutiores notam exhibent vinacei, cum, detecta viriditate, nigrescere incipiunt. Cupis, cophinis, corbibus, omnique comparata supellestile vindemiali, priorem ceteris curationem vindemialiores habent in uvis eligendis. Præcoces, & quæ ex locis magis apricis perveniunt, prius debent decerpi. Racemos acerbos siccosque detrabi jubent, quibus vini sapor suavior cordi est. Idem in lacu vinario calcati prælo subjiciantur, ut quod reliquum musti est, exprimatur. Post expressa vina, defruti ad usus domesticos, loræque ad familiæ & operarum potionem curandæ, superest labor. Lora potio est ex vinaceis aqua maceratis, quæ conficitur, postquam totum mustum ex acinis est expressum. Eam potionem scite Plinius vinum operarum appellat. Vindemiæ tempore Romani antiquitus celebrabant Vinalia; quo festo novum vinum degustatum Fovi libabant. Et omnium quidem nationum consensu tempus vindemiale exactum legitur singulari ostentatione hilaritatis. & rusticorum, e lacu torculari exitum, excito quodam impunitique fervore lætitiæ.

Thus much may suffice on this Subject. I shall only add, that these Discoveries were made in the Winter of 1740; but as I have by me, an Account of what were discovered the Summer before, which I have not hitherto made any particular Mention of, I thought it would not be amiss to present it to the Publick, in order to procure the Character, if not of a learned, at least of a faithful Historian.

## CH A P. X.

### *A Diary of the Discoveries made in the Summer of 1739.*

**B**ESIDES the two beforementioned marble Tables, on which were written the Names of the *Liberti adlecti*, or new made Citizens of *Herculaneum*, formed in three Columns on each Table, (the last Letter of each Name, standing separate from the other Part of the Word, and forming a Line by itself) were found,

May 24th, 1739, A large metal Vase, and a Spoke of one of the Wheels of the beforementioned brazen Chariot.

On the 29th, several Pieces of polished Marble, and two very fair Cramps, of a particular fantastical Form, which had been used to join great Stones,

On the 30th, fourteen square Pieces of polished Marble.

June 1, several well-formed brass Letters of the Length of a Palm, each having three little Spikes of the same Metal, by which they had been fastened to the Wall or Marble; they were an O, an S, a B, an F, an M, an S, an O, and P. B. L. together.

A small Mask of baked Earth, representing the Head of a Lion; a Metal Handle; and several Pieces of Marble, among which was a Fragment of a Cornice.

On the 2d, a Plate of Metal more than three Palms high, and two and a half broad; five other Pieces of the beforementioned  
brazen



of containing. It is certain they were of that Form which this Author calls *ventrose*; and there is no doubt but these were the Butts or *Dolia* of the *Latins*; of which *Nonius* says, *Dolia sunt vasa grandia, quibus vinum reconditur*. Nor could they be of a very small Capacity, since one of them served the great *Diogenes* for a Habitation; of whom *Laertius* says (1), *Dolium, quod in Metroo erat, pro domo habuit, sicut ipse testatur in epistolis*, and *Juvenal* (2):

..... *Dolia nudi*  
*Non ardent Cynici: si fregeris, altera fiet*  
*Cras domus, aut eadem plumbo commissa manebit.*  
*Sensit Alexander, testa cum vidit in illa*  
*Magnum habitatorem &c.*

These Verses decide against those who will have *Diogenes's* Butt to have been of Wood, and not of baked Earth, because, say they, that Philosopher often rolled it about (3). As if these Vessels could not be rolled without breaking, either upon the Ground, upon Dung, upon Skins, or even on the hard Pavement, since we see they were made of a very great Thickness.

Nor did the Antients use any other Method in making their Wines, than we do.

They first trod the Grapes briskly, of which I shall speak elsewhere on the Subject of a Basso Relievo of mine, and put them afterwards into a very large Vessel called *Lago*; then they pressed the trodden Grapes with the Stalks in a Press, and mixed the Juice with the remaining Must in the *Lago*, which is set forth by *Ulpianus* in the Law, *Si Servus* 27. §. ult. ff. ad *L. Aquiliam*, and by *Varro* (4). Others cutting the Bunches, and taking the very Kernels of the Grapes, squeeze the Juice of them, and mix the last Pressing with Water, which they give instead of Wine to their Labourers in the Winter Season (5). Whence Father *Carlo Aquino* (6) describing the Vintage of the Antients, with the Testimonies of *Cato*, *Varro*, and *Pliny*; *Vindemia dicitur a demendo, quoniam uva a vite demitur. Collectio est uvarum, ad vinum exprimendum, & asserendum. Argumentum uberis futuræ vindemiæ solent esse imbres, qui vere decidunt, vel cum adhuc acerbae sunt uvæ. Autumnales pluviae efficiunt illis potius; easque, largiores quidem copia, sed usu vapidas & deprivatas reddunt. Opportunum vindemiæ tempus inter Vergiliarum occasum, & Autumnale æquinoctium cum Varrone statuunt Scriptores alii. Conjectura, quæ super uvarum maturitate capiuntur a visu, & gustu, fallaces sunt.*

L 2

(1) *Diog. Laert.* lib. vi. sect. 23. observes, that *Metroo* was a Temple to the Mother of God in Athens, where they kept their Laws, their Gifts, and their Treaties. See *Valesius* ad *Harpocrationem*, p. 272. *Gregor Mariane*, in *Jambicis*.

(2) *Juvenalis Sat.* xiv. v. 308.

(3) Vide *Lucianum* in libello, quomodo conscribenda sit *Historia*.

(4) *De re rustica.* cap. 54. *Erasmus* in *Chiliadibus*.

(5) Vide le Note del *Pancirolo*.

(6) *Nomenclat. Agricult.* pag. 107.

sunt. Tutiores notam exhibent vinacei, cum, deterfa viriditate, nigrefcere incipiunt. Cupis, cophinis, corbibus, omnique comparata supellestili vindemiali, priorem cæteris curationem vindemiatores habent in uvis eligendis. Præcaces, & quæ ex locis magis apricis perveniunt, prius debent decerpi. Racemos acerbos siccosque detrahunt, quibus vini sapor suavior cordi est. Idem in lacu vinario calcati prælo subjiciantur, ut quod reliquum musti est, exprimatur. Post expressa vina, defruti ad usus domesticos, loræque ad familiæ & operarum potionem curandæ, superest labor. Lora potio est ex vinaceis aqua maceratis, quæ conficitur, postquam totum mustum ex acinis est expressum. Eam potionem scite Plinius vinum operarium appellat. Vindemiæ tempore Romani antiquitus celebrabant Vinalia; quo festo novum vinum degustatum Jovi libabant. Et omnium quidem nationum consensu tempus vindemiale exactum legitur singulari ostentatione hilaritatis, & rusticorum, e lacu forculari exitium, excito quodam impunitæ ferore letitiæ.

Thus much may suffice on this Subject. I shall only add, that these Discoveries were made in the Winter of 1740; but as I have by me, an Account of what were discovered the Summer before, which I have not hitherto made any particular Mention of, I thought it would not be amiss to present it to the Publick, in order to procure the Character, if not of a learned, at least of a faithful Historian.

## C H A P. X.

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A small Mask of baked Earth, representing the Head of a Lion; a Metal Handle; and several Pieces of Marble, among which was a Fragment of a Cornice.

On the 2d, a Plate of Metal more than three Palms high, and two and a half broad; five other Pieces of the beforementioned  
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brazen Horse; and a Piece of a fluted Pilaster of white Marble, four Palms long, and one broad.

On the 3d, the Head of the great brazen Horse, which was found the 15th of *April*, whole and perfect, and ready to join to the Body, to which it had been let in; on the Forehead was a small Basso Relievo, representing Victory crowning the Emperor on Horseback.

On the 4th, Another Piece of the Ornament of the Chariot; and other Pieces of the Horse Furniture, in Brass; they had been loose, and had been fastened on; also two Masks of baked Earth.

On the 6th, A large round Shield of Metal, entire; a Laver, and other like Fragments.

On the 8th, a great Number of Fragments of Brass, among which was a Piece of the Ornament of the fore Part of the Chariot, with three Holes on each Side, by which it had been fastened or rivetted; and several Pieces of Iron consumed with Rust.

On the 9th, some Fragments of the beforementioned Inscriptions; with various other Fragments of Marble, and another Spoke of the Chariot Wheel.

On the 17th, A Brass Plate, two Palms long, and one and a half broad; in the Area of the Theatre a Marble Base, two Palms wide.

On the 20th, a fine Head in Marble entire, with a naked Arm of the same Material, which had not been broken off, but had been fastened, or ingrafted, as I said before; also some round Bars of Metal.

On the 21st, several Marble Pedestals for Statues, one of which was three Palms wide; and the Statue of *Viciria* the Mother of *Balbus*,

On the 23d, a Hoop of Metal, two Palms Diameter; and a fine Vase of Metal, with Handles, and other Fragments.

On the 25th, divers Bases of Metal, and of Marble; the Statue of *Balbus*, with a *Toga*, standing on its Feet.

On the 30th, other Fragments; two entire Plates of Metal, one large, the other small.

*July 1*, several Medals; an Urn of baked Earth to hold Ashes, four Palms high; and three Pieces of another Inscription of *Coloni adlecti*, containing the Names of sixty-three Persons.

On the 4th, three other Vases or Urns like that mentioned above, but broken.

On the 6th, various Fragments of Statues, and several Fragments of Brass; eight Vessels of Metal, in the Shape of Buckets; and five Hinges of Metal, belonging to some Doors.

On the 17th, another Brass Vessel, with a very large Bottom.

On the 20th, a fine Mask of Touchstone, broken, the Eye of which, I observed, was made of a different Composition; also Fragments, and Brass Cramps.

On the 23d, They began to break up the fine Mosaic Pavement of the Temple of *Hercules*.

On the 24th, fifteen Marble Pedestals; a very curious large Lamp of baked Earth, four Palms and a half in Diameter.)



A very fine brass Candlestick, the Shank well preserved; and some little Chains of Metal Wire, nicely twisted together, which probably belonged to this Candlestick; several Pieces of white Metal, serving the Purpose of Looking Glasses.

Many *Lacrymatoria* of Glass and of Earth; Iron Rings to wear on the Fingers; an Earpicker of Metal; and several Pieces of Flutes, made of Bone; two very large Brass Pans; and a semicircular Cornice of Marble. All these were lying on the above-mentioned Mosaic Pavement, which in the Circuit was formed of small Pieces of Marble, of a triangular equilateral Figure.

On the 1st of *August*, the Mane of a large brazen Horse; several Pieces of Marble; and a Ring of Brass, fastened to a Cover of Copper.

On the 5th, a Brass Cylinder in the Form of a Cannon, divided into four equal Parts, with two thin Plates separated at the Extremity; and twenty-five Consular Medals of Silver.

On the 7th, a Spear of Metal, and three Pieces of a Flute made of Bone.

On the 17th, a Medaglion in Marble of one Palm and half an Inch Diameter, perfectly preserved, with a Basso Relievo on each Side; one of which is thought to be a Sacrifice, there being a Woman standing in a *Tunica*, before whom is a naked Man killing a Hog, whose Blood she receives in a Vessel; on the other Side, is an old Man sitting, half naked, playing upon two Pipes, which he holds with both his Hands.

A Piece of Marble which had served for the Rim of a Well; a large Brass Lock; Lamps of baked Earth; a fine Mask of Brass; other Pieces of Flutes like the former; a Vase of Glass; several Pieces of a Cup of Metal; and three large earthen Vessels.

On the 18th, two Masks, one of Marble, very fine, the other of baked Earth; several Brass Rings; a large Marble Mortar; a Brass Pot, of a middling Size; several Pieces of *Cipolline* of *Egypt*; Pieces of a mosaic Pavement; a *Lion's Foot* in Marble, of perfect Workmanship, which had supported a Marble Table; the Trunk of a Woman delicately formed; and two great Pieces of Iron.

On the 19th, four Pieces, and a small Base of *Cipolline* of *Egypt*.

On the 20th, a Vase of Metal, to hold Fire, a Palm and half Diameter, broken, but with Hands and Feet very fine and entire.

On the 22d, several Iron Rings; four Buckets; a fine Lock of Metal; an Earthen Pipkin; a Glass Ball; Cramps, and other Pieces of Metal and Marble.

On the 26th, a Piece of a Column of *Diaspro*; and other Pieces of Marble and Metal.

On the 27th, a very large Knife, with a Handle, for slaying Victims; a Piece of Marble, like those used for Grinding Colours; another Piece of a Column of *Diaspro*; and Pieces of *Travertino*, of three or four Palms each.

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On the 26th, a Piece of a Column of *Diaspro*; and other Pieces of Marble and Metal.

On the 27th, a very large Knife, with a Handle, for slaying Victims; a Piece of Marble, like those used for Grinding Colours; another Piece of a Column of *Diaspro*; and Pieces of *Travertino*, of three or four Palms each.

On



On the 31st, four grand Candlesticks of Brass, two of them entire; other Pieces of Marble Capitals; a great many Pieces of a Marble Pavement, and leaden Pipes; from whence I imagine there had been an antient Bath in this Place.

On the 1st of *September*, three Plates, and another Vessel of Metal; and a Brick, on which was inscribed, L. VISELLI.

On the 2d, a Marble, with three Heads in Basso Relievo, fourteen Inches high, and eight broad; great Pieces of Travertino; tessellated Pavement of Marble; and a large Marble Pedestal, three Palms wide.

On the 5th, many other Squares of a Pavement.

On the 7th, a Bucket; other small Pieces of Metal; a fine Mask of baked Earth; and some Marble Pavement.

On the 9th, a Bust with two Faces, representing *Janus*, in Marble and some lachrymatory Vases of Glass.

On the 12th, a very beautiful Statue of *Hercules* in Brass, two Palms and a half high; three Candlesticks of Metal, four Palms high and two Inches wide.

A large Cup with Handles.

A large Plate, or Patera, a Handle perhaps belonging to the same.

A Vase, or *Simpulum*; an *Aspergillum*; a devoted Pig, with Letters on the Shoulder, indicating the Name of the Donor; a fine Lamp, entire; another Candlestick; a Vase with its Cover, which I believe to have stood on a Tripod, having Handles, entire; a *Simpulum*, with its Handle all of Brass, very curious and perfect; besides Fragments of other large Patera: Handles of Vessels, one of which was Fellow to a former; and two other crooked Pieces, being Fragments of Brass Pans.

On the 14th, another grand Cup of Metal, like that found on the 12th; two other middle sized Vessels, with Handles; two other smaller, with Handles; and other Handles of Metal, Fellows to some found before; on one of which is engraved a very perfect Ram's Head.

On the 15th, another Pan; some Pieces, and Cramps of Metal.

On the 16th, a large Metal Vase, with a very curious Handle.

On the 17th, another Dish; a Hoop of Metal; various Coins of *Augustus* and *Nero*; other Fragments; and an earthen Lamp.

On the 26th, a round Patera; another with a Handle, both broke; three other Handles; and a Cover of a Vessel, all of Brass.

On the 30th, another Bust of Marble, representing *Janus*, with two Faces, Fellow to that found before; and two square Pilasters, with their Bases and Capitals, on which those two Busts stood.

On the 1st of *October*, a fine Mask in Metal, fixed to an Iron, having the Face of a Cat with a Mouse in her Mouth; a Brass Ring for the Finger; a Vase of baked Earth, one Palm high, and two Brass Locks.

On the 3d, a Tripod with its Vase, and a *Simpulum* of Brass.

On

On the 5th, two Cups, whole; three Spoons of the common Size, and one smaller, all of Silver.

Other Fragments of Vessels, and a little Half-moon, likewise of Silver.

Three Glass Bottles, a Lock, and two Hoops of Metal; seven Gold Rings, whole and perfect, two of which have engraved Cornelians set in them.

An Armilla, or Bracelet of Gold, most elegantly fashioned, engraved, and finished, consisting of a large Button, from which hung two Heads with very small Clasps; the Remainder consists in two Semicircles, each four Fingers broad, with two other small Clasps at the Ends to fasten them together.

On the 10th, two small Vases of Glass; and one large one; and two others like Lachrymatories.

A Metal Pipe, with its Cover, eight Inches broad; and two others like it, each four Inches broad.

Seals with Impressions of Letters; Fragments of Iron; Metal Locks; Glass Bottles, with Water in them; little Pieces of Bone; small square Stones, polished, and worked on both Sides; Metal Rings; and three small Buckets of Metal.

One large Metal Pan, broke in Pieces; a Handle entire, on which is a Basso Relievo.

On the 7th, a Piece of Silver Coin of *Nero*, weighing an Ounce.

On the 10th, a fine Head of Marble broken from its Trunk.

On the 12th, another Vase of Brass, for Sacrifices.

On the 13th, two Kettles, one of which were found standing on an Iron Trivet, still retaining its black Colour on the Outside; two brazen Lamps, whole and very curious; divers crooked Pieces of Metal, like those found the 12th of *September*; an Iron Spade, almost consumed.

On the 14th, an earthen Lamp; another Piece of a Bone Flute; and many Pieces of Lead.

On the 15th, a large and very curious Lamp for two Lights, of Brass, entire, which seems to have been suspended in the Air by four very small Chains of very fine Metal, and nicely twisted, Fragments of which are to be seen on the Wings of the two Eagles, which are fixed on the Sides of the Lamp, with a square Piece of Metal; it has a Handle in the Form of the Neck and Head of an Horse.

On the 29th, more Silver Medals; another large Basso Relievo of Marble, thirteen Inches in Diameter, having on one Side two Masks, and on the other a Hare.

On the 31st, a Statue of a naked Man, eight Palms high, all in Pieces.

In the following Winter, 1740, they discovered several Buildings and Houses, some of which had Marks of great Magnificence; they observed one constant Method of Building, having small Galleries or Piazzas in Front, paved with Mosaic, and painted red; in which are grotesque and other Figures; from

On the 31st, four grand Candlesticks of Brass, two of them entire; other Pieces of Marble Capitals; a great many Pieces of a Marble Pavement, and leaden Pipes; from whence I imagine there had been an antient Bath in this Place.

On the 1st of *September*, three Plates, and another Vessel of Metal; and a Brick, on which was inscribed, L. VISELLI.

On the 2d, a Marble, with three Heads in Basso Relievo, fourteen Inches high, and eight broad; great Pieces of Travertino; tessellated Pavement of Marble; and a large Marble Pedestal, three Palms wide.

On the 5th, many other Squares of a Pavement.

On the 7th, a Bucket; other small Pieces of Metal; a fine Mask of baked Earth; and some Marble Pavement.

On the 9th, a Bust with two Faces, representing *Janus*, in Marble and some lachrymatory Vases of Glass.

On the 12th, a very beautiful Statue of *Hercules* in Brass, two Palms and a half high; three Candlesticks of Metal, four Palms high and two Inches wide.

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A large Plate, or Patera, a Handle perhaps belonging to the same.

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On the 15th, another Pan; some Pieces, and Cramps of Metal.

On the 16th, a large Metal Vase, with a very curious Handle.

On the 17th, another Dish; a Hoop of Metal; various Coins of *Augustus* and *Nero*; other Fragments; and an earthen Lamp.

On the 26th, a round Patera; another with a Handle, both broke; three other Handles; and a Cover of a Vessel, all of Brass.

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On the 3d, a Tripod with its Vase, and a *Simpulum* of Brass.

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On the 5th, two Cups, whole; three Spoons of the common Size, and one smaller, all of Silver.

Other Fragments of Vessels, and a little Half-moon, likewise of Silver.

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An Armilla, or Bracelet of Gold, most elegantly fashioned, engraved, and finished, consisting of a large Button, from which hung two Heads with very small Clasps; the Remainder consists in two Semicircles, each four Fingers broad, with two other small Clasps at the Ends to fasten them together.

On the 10th, two small Vases of Glass; and one large one; and two others like Lachrymatories.

A Metal Pipe, with its Cover, eight Inches broad; and two others like it, each four Inches broad.

Seals with Impressions of Letters; Fragments of Iron; Metal Locks; Glass Bottles, with Water in them; little Pieces of Bone; small square Stones, polished, and worked on both Sides; Metal Rings; and three small Buckets of Metal.

One large Metal Pan, broke in Pieces; a Handle entire, on which is a Basso Relievo.

On the 7th, a Piece of Silver Coin of *Nero*, weighing an Ounce.

On the 10th, a fine Head of Marble broken from its Trunk.

On the 12th, another Vase of Brass, for Sacrifices.

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On the 29th, more Silver Medals; another large Basso Relievo of Marble, thirteen Inches in Diameter, having on one Side two Masks, and on the other a Hare.

On the 31st, a Statue of a naked Man, eight Palms high, all in Pieces.

In the following Winter, 1740, they discovered several Buildings and Houses, some of which had Marks of great Magnificence; they observed one constant Method of Building, having small Galleries or Piazzas in Front, paved with Mosaic, and painted red; in which are grotesque and other Figures; from

from hence there is a strait Stair Case, not very wide, leading to the Floor above.

All the Wood Work is as black as a Coal, and for the most Part glossy; and entire; but falls in Pieces on the Touch. The Grain of the Wood is still visible, so that one may know what Quality the Timber was of.

It is also observed, that when they strike against the Walls; the Strokes echo from the Neighbouring Buildings.

The Walls hitherto found are well preserved, and the Corners of the Stones sharp and unbroken.

The Water which has strained through from above, has rusted all the Iron. It is observed, that the Windows were not very large; in some of which remained Fragments of what had been used for Glazing, which looked like Chalk, or fine Alabaster.

The first Opening, which gave Birth to these Discoveries happened to be made in the Middle of the Theatre; from the Doors whereof they went into the Streets, one of which led into the City of *Herculaneum*.

These are the Observations I have been able to make, till June 1740, when, with his Majesty's Permission, my domestic Affairs obliged me to return to *Cortona*, but not without the greatest Regret, having a particular Passion for the Study of venerable Antiquity.

## C H A P. XI.

### *Concerning later Discoveries, with other Observations.*

SO many and so various are the Relations of the Continuation of the Discoveries in the City of *Herculaneum*, and mixed with such Absurdities and Fables, that they rather confuse than give Light to the Searches of the Curious: Wherefore I had resolved to wait for Draughts before I published my Sentiments; but I found that they had no good Draughtsmen, and if they had been done, I could not be present to compare them with the Originals.

I shall content myself with setting forth the principal Things found therein; since the rest are very numerous; and like what I have already described, will be published by the Person who has the present Care thereof.

The Business of the War obliged his Majesty to put himself at the Head of his Army, for the Defence of his own Kingdom; despising his own Danger for the Tranquility of his Subjects; for this Cause the Searches were discontinued, which had been carried on diligently for some Years; but when Peace returned, see with what Interest Providence rewarded him, in these new, grand, and unparalleled Discoveries.

Two large Equestrian Colossan Statues of Marble, made the magnificent Ornament to one of the two Gates of the Theatre, which fronted a Street, which, as has been said led into the City. They were erected in Honour of the two *Balbi*, Father and Son;

the Statues of whom with the Toga are already described. One of these Statues was broke in Pieces, the other which was better preserved, has been restored, and is now placed in the Court of the royal Palace at *Portici*; having on its Base the following Inscription, which has been mentioned before.

M. NONIO. M. F.  
BALBO.  
PR. PRO. COS.  
HERCVLANENSES.

This Inscription agrees with that which I before observed to be under a robed Statue of the same Person. If we will suppose a Point between the first P. and the R. as some have done, without straining the Interpretation, we may explain it P. R. PROC. *Publicæ Rei Procuratori*. But there can be no Difficulty in finding out how it is actually written.

This is a most noble Statue, and of perfect Workmanship, being equal in Merit to the Brazen Equestrian Statue of *M. Aurelius* in the Capitol; having, besides, a peculiar Value, as being one of the few Equestrian Statues in Marble. The Spirit of the Horse, his Ornaments, and Furniture, would take too much Time to describe.

Another very fine Statue of the Emperor *Vitellius* has been set on a new Pedestal, before the Steps of the same Palace. A naked Statue of *Nero*, in Brass, with Thunder in his Hand, sitting, represented by a flattering Artist in the Figure of *Jupiter*, like to that which was found in the *Via Laviniana*, now in the Museum of *Chales Frederick*, Esq; in *London*: Though representing that Tyrant under the Figure of *Apollo Cytharædus*.

Eight other Colossal Statues sitting, and many others, which have been restored by *Sig. Canard*, a Statuary of great Ability and Diligence, adorn his Majesty's domestic Theatre, his Stair-Cases, Halls, and Gardens, which are become a fine Museum.

There are many other Vessels, Tripods, Statues, and Idols continually dug up, which abound in that Cavern; two very rare Columns, six Palms high, have been placed in the Royal Chapel of *Portici*; and the larger I have mentioned above.

A Dismission of Soldiers on Tablets of Brass, in the Form of a Book, fastened together with small Brass Clasps, wrote on all Sides, like those of *Galba*, and *Domitian*, in the Imperial Gallery at *Florence*; in which is preserved the Memory of the Discharge, and Freedom of the City, given to well-deserving and victorious Soldiers: a Curiosity which merits much Consideration and Study. There is another like this of *Galba* in the *Museo Barberini*.

The Medals, Cameos, Intaglias, and Fragments of all kinds, I leave to the Imagination of the Reader; as there are so many, that all the lower Apartments and other Repositories at *Portici* are full of them.



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As to the subterraneous City, I shall conclude my Discourse, with asserting, that, as I said before it was first ruined by an Earthquake; then rebuilt; afterwards covered with Ashes, and partly consumed by the Reverberation of the most furibus Flames of *Vesuvius*; and lastly, that it has been covered with Earth by the several Eruptions which has happened since. It is observable that in the Vessels of Metal several Things were found shut up, burnt to a Coal, yet retaining their antient Form, as Fruits, Corn, Bread, Olives, &c. Particularly a Pye in a Metal Dish, a Palm and half Diameter, shut up in an Oven, which being touched, immediately fell to Ashes. In this Place were found many Kitchen Utensils of Metal.

In another House, contiguous, which had a Mosaic Pavement, was observed a fine Marble Door-case; the Imposts of the Door were burnt to a Coal, with a handsome Chain hanging to it, which the Count *d'Arcos*, a *Portuguese*, took off for himself in 1747.

From the subterraneous Work done hitherto, may be inferred the following Conclusions:

I. That the Seats of the Theatre, where the Spectators sat, were turned towards the Sea.

II. That the *Podium*, *Proscenium*, and *Orchestra*, are still full of Earth.

III. That the *Proscenium* had behind it the Ornament of many Bases of Marble, upon which were Columns of red Marble, two of which, as I said, are now in the Cathedral of St. *Januarius*.

IV. That between these Columns stood the Colossal Statues of Brads, which served to terminate the Prospect of a Street, that led towards the Sea.

V. That from other Parts of the Theatre, went other Streets of the City, in one of which were the Marble Equestrian Statues of the *Balbi*, Father and Son.

VI. That the City of *Herculaneum*, as near as can be conjectured, extended a Mile and a half along the Sea Shoar, and towards the Royal Villa of *Portici*.

VII. That there were in it other sumptuous Buildings, one of which, from its Foundations, I take to have been a *Basilica*; in which was the Statue of *Vitellius*, and on the Sides were six Pedestals, with Statues of Brads, which had been partly melted by *Vesuvius*.

VIII. That besides the Temple of *Hercules*, there were other Temples, as of *Apollo*, &c. of which Deity were found two large Statues, without Heads, and other Colossal Statues; as also a small Temple in Mosaic formed of different Sorts of



Marble, within which there was a small Statue of Gold, which his Majesty keeps in his own Custody.

This wonderful Collection of Antiquities will become larger and more compleat, as the Work proceeds ; and the Learned will find more new Monuments to clear their Doubts, concerning an infinite Number of Historical Facts, as well as the Customs, Arts, and religious Ceremonies of the Antients.

Such and so great is the Expectation of all *Europe*, concerning these Discoveries, as I think cannot be better demonstrated than by publishing the Sentiments of some learned Foreigners concerning the same ; and their Applause of the Fortune and Greatness of Mind of CHARLES BOURBON King of the Two *Sicilies* ; presented to his Excellency the Cardinal *Quirini*, and by him communicated to the learned World.



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On Account of the Antient Monuments, which have been dug  
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*From an Academical Oration of John Matthias Gesner, Public  
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Years past had been spread throughout *Germany*, hath been  
some time revived. For this Sea-port Town, situated a few  
Miles Distance from the very Opening of *Vesuvius*, Part of it  
having already fallen in the Consulship of *Regulus* and *Virginus*,  
and the Remainder being in a tottering Condition, a few Years  
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by the Testimony of credible Witnesses, what hath been found,  
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clined to dwell a little upon no unpleasing Speculation. If we  
may be permitted to suppose, that those Things are true, which  
are related upon no sufficient Authority, what a new Face of  
Things, what a surprising Acquisition of Learning, will hence arise!  
What mighty Contentions of Antiquaries will subside by the  
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take their Place! Suppose any one Book to be found, what Knowledge would the Curious in that Part of Learning acquire; since not so much as one Paper written by the Pen of any learned Hand, nor one Leaf marked by any skilful Pencil, of that Age, is arrived to the present! But if Fortune should regard Men studious of Antiquity, with so much Benignity, as to produce from that Sepulchre, one complete *Diodorus Siculus*, whose Book, intituled *The Library*, no doubt, adorned the Libraries of that Age and Neighbourhood; any whole *Polybius*, or *Sallust*, or (a Gift perhaps too valuable for our Deserts!) a *Livy*, or *Tacitus*, or the latter Part of the *Fasts* of *Ovid*; or, to have an Eye principally to our own Country, those twenty Books of the Wars of *Germany*, which the elder *Pliny* began, when he bore Arms there; nay, if the whole Library of any learned Man should be found (and as the Villas in that Neighbourhood were furnished with those of *Cicero* and *Lucullus*; so without question they were with the Libraries of others, of which Places of Retirement they are not the meanest Ornaments); what a Treasure to learned Men would thence accrue! Would not that be, as it were, the Restoration of the Roman Majesty? Would it not be a kind of happy Revolution of Times? It would therefore be no Wonder if any of that Race of Men who are inspired by the Muses should address King *Charles* in the following Manner. "Proceed, O *Charles*, most fortunate of Kings, in the prosperous Road you are just entering upon. Pursue, I beseech you, labour after, lay hold on, the Opportunity put into your Hands by Heaven. A short, easy, and safe Way to Immortality lies before you. Why order you not those Armies of yours (to whom a great Part of *Europe* wishes long Tranquility!) to go, to hasten, to pluck *Herculaneum* out of its Grave? whence will arise more Glory both to you, and to them; Glory which will endure for ever, than if by their Means you bring Devastation upon *Italy*. Prefer, I beseech you, to be stiled on your Statues, The Restorer of Antiquity, and the Recoverer of all antient Arts, nay, thus to be transmitted to Posterity in immortal Writings, rather than to hazard the uncertain and fluctuating Fortune of War. Attend therefore, *Charles*, illustrious Monarch, and above all things take care, that accurate Men, and such as are well skilled in and warmly affected to Business of this Nature, be set over this Work: And if, *Ægirius* being already deceased, *Mazzochius*, or others like him in your Dominions, if that Assembly of learned *Italy*, whose Prelate seems to have been assigned by Fate for this illustrious Office, by Multiplicity of other Engagements, cannot attend sufficiently to this; in-treat your Father-in-law to send you his *Bergius's*, *Masconius's*, *Christius's*, and *Saxius's*, by whose Diligence care may be taken, that, while the Treasures are about being found, they be not lost; that they be not with too little Accuracy committed to the Painter or the Press; that, as was the Case in *Pliny's Villa*, when it is found, it may not still be hid."

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But

But we forbear expatiating on an Image, which perhaps will prove little different from a Dream. May *Herculaneum*, then, retrieved from the Ruins of *Vesuvius*, be advantageous to Antiquity, History, Architecture, and the whole Circle of Learning! May Glory attend the magnanimous King, who by his Power and Prudence shall accomplish these Things! tho' indeed those Kings, and Favourites of Kings, who by other means attempt the Restoration of the Times, deserve no less, but much more solid Glory, and eternal Renown.

*From a Letter of the Lord Cardinal Quirini to James William Feverlinus, Public Professor of the same University. Printed at Brescia, Febr. 1748.*

**W**OULD to Heaven, that, by the same means as you desire, that some entire *Diodorus*, some whole *Polybius*, *Sallust*, *Livy*, *Tacitus*, or the latter Part of the *Fasti* of *Ovid*, or the twenty Books of *Pliny* the Elder's War of Germany, *Dio Cassius* might by my Care obtain new Life! That I have laboured with no small Pains for more than a Year to dig that Author out of the *Vatican* Library, you may be sufficiently informed by my two Letters written to *Reimar* the most illustrious Professor of *Hamburg*, which are inserted in my fourth Decad of Latin Epistles. Whether better Fortune will smile on *Carminius Falco* the present Archbishop of *Calabria*, will be shortly evident from matter of Fact: For three Months ago he apprised me, that the first Volume of his *Dio* would be published before the Expiration of the Year last past. That that Work is most earnestly expected from *Reimar*, your Friend *Crusius* will acquaint you with the greatest Certainty, since he hath lately settled at *Hamburg*: And by him I would have the same *Reimar* exhorted, in my Name, quickly to publish the Edition of that Historian, which he was preparing for the Press many Years ago.

*From a Letter of Herman Samuel Reimar, Public Professor of the University of Hamburg, to Cardinal Quirini, Febr. 5, 1748.*

**A**T length the Time approaches, when I may undertake the Work, of which you were the Patron, Promoter, and Adviser; and at the same Time may testify, by your Permission, my Affection and Gratitude to you. For, as you will be informed by the annexed Specimen, here at *Hamburg* is now printing an Edition. New Types, and neater than usual, are used in the Greek and Latin Text; and after the *Whitsun Holidays* four Sheets a Week will be wrought off; so that next Year I hope to lay the first Volume at your Eminency's Feet. But I should desire to receive better Information concerning *Herculaneum*, than I have hitherto received; altho' I look not for any Advantage to my *Dio* from the Remains of that Volcano. Yet, if

I may use this Comparison. I think that *Dio* may be more easily restored from the Fire of *Vesuvius*, than from the Smoke of *Falco*.

*To the most Illustrious John Matthias Gesner, Public Professor of Gottingen, A. M. Cardinal Quirini, Library-keeper to the Holy See, and Bishop of Brescia.*

SINCE, a few Days past, I thought fit to publish, in these *Brescian* Types, the Congratulations made by the Commonwealth of Letters, on occasion of the antient Monuments, which are digging up out of the newly-discovered City of *Herculaneum* in the Kingdom of *Naples*, it is, but Justice, most excellent Sir, that the Description of that Discovery, which is just now come to my Hands, should wait upon you, and to you be inscribed, who are the most eloquent Author of that Oration, wherein, principally, those Congratulations are contained. Receive therefore, I beseech you, this Trifle with Candour; although it be utterly unworthy of testifying those Obligations, which by a public Writing I have acknowledged I owe you in that Letter, I mean, to your most learned Colleague, which was very lately printed. For I should have esteemed it as a singular Favour, to have been the only Man in *Italy* who was made choice of by your Politeness to have the Privilege of first reading, and being charmed with, that Oration; and moreover of communicating it to learned Men, with whom at present our Country indisputably abounds. But why should I say this, when it pleased you, moreover, taking Occasion to mention my Name, to adorn me with so much Honour, that, as I was reading, I immediately perceived the scarlet Colour of the Robe I wear, to be transferred to my Cheeks?

But I hope I shall not derogate from the Value of the Description, which I shall presently produce, if I fairly lay before you some little Offence, which the Beginning of it gives me. In it *M. Nonius Balbus* is mentioned; and he is styled, without the least Mark of Diffidence, *Proconsul*. But the Inscription, from whence that Name is drawn, runs thus:

M. NONIO M. F.  
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P. R. PROC.  
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And, having made the Recital, the Author of the Description adds, that those Abbreviations P. R. have never yet been intelligible to any Person. But although I am far from thinking myself sufficiently qualified to assume the Character of an Antiquary, I will not deny, that it seems to me, that the Letters PROC. also have escaped the Understanding of the same Author, and of others, who have interpreted them by the Word  
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M. NONIO M. F. BALBO.  
PR. PRO. COS.  
D. E.

I am equally surprized, that no Mention is made of this Inscription in the Description to be presently subjoined; and that *Muratorius* hath not troubled himself, by the smallest Annotation, to dispel the Darknes I have spoken of.

I come now to the Description.

*A Relation of the Searches made in the Village of Refina, by the Order of the King of the Two Sicilies.*

“ DURING the Building of a Palace, about fifty Years ago, near the present Opening, some very curious Statues were found, which they secretly carried out of the Kingdom. On Information of this the King ordered that a large and deep Pit should be made near that Place, at his own Expence; from whence have been dug so great a Number of Antiquities of all kinds, as have formed such a *Museum* in five or six Years only, as no other Monarch could have collected in as many Ages; and as the Mine (if it may be so called) is vast, and inexhaustible, scarce a Day passes without producing some antique Statue, Vessel, or Furniture.

“ Among these already discovered, many of which are much broken, and others mismanaged, and some locked up by the King as very rare, there is a Block of Marble, representing an Horse and his Rider, as large as the Life, being a *Proconsul*, of the Name of *M. Nonius Balbus*, with the *Paludamentum* hanging on his left Shoulder, so finely wrought as must surprize the Beholder. Both the Horse and the *Proconsul* are of white statuary Marble, finished in the highest Perfection, doubtless, by a *Greek Artist*. Here may be observed the Veins, the Muscles, the Posture, and Spirit of the Horse, which, among other Graces, has one Ear standing forward, the other leaning back towards the Rider, who has

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“ Spurs



“ Spurs on his Heels, a Ring on his Finger &c. very curiously  
 “ done; as are the Breast-plate, the Reins, and the Bridle.  
 “ The Inscription on its Base is as follows.

M. NONIO. M. F.  
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“ It is not yet found out what this Antiquity is; none have hitherto understood the P. R. There have been various Explanations made at *Florence*, all which I have noted; but I here act as a Relator, and not as an Antiquary. The King has placed this Equestrian Statue, (which is the most beautiful in the World, far better than that of *Antoninus* in the Capitol, not only as it is more antique, but that it has been done by a more expert Workman) in a Court of his grand Palace at *Portici*, and enclosed with Rails of Iron, and Pilasters of Marble, with a Guard of Soldiers about it.

“ Before the Steps of this Palace may be seen, on a modern Base, a complete Statue of the Emperor *Vitellius*, as large as the Life: It is very perfect, and the Lines of the Face very like those on the Coin. The Breast-plate is adorned with whimsical Basso Relievos, and the Spurs are wonderful, as is also the Robe; the Spear only is wanting, which perhaps he held in his right Hand, as it is also in the abovementioned Equestrian Statue. This was found not long before the famous Equestrian Statue of *Balbus*.

“ They have found six or more Colossal Statues of Brass, and Statues of Women, and a naked Figure of *Nero*, also in Brass, with a Thunderbolt in his Hand, like *Jupiter*, of most perfect Workmanship. Two Colossal Statues sitting, but without Heads, which are of the highest Perfection. A little Temple, or painted Table of Mosaic. Statues of a middling and small Size, and Idols, in surprizing Numbers, some of which are so well wrought, that two or three are worth all the Cost the King has hitherto been at. They are not all placed, but are repolishing, without taking off their antient Colour. It is said they have found another Horse equal to the former, but broken. I shall not mention several other Things of Marble, as Tables supported by whimsical Figures &c.

“ They have found several other wonderful Things, tending to illustrate Antiquity, viz. Vessels of Brass, without Faults; Measures for Liquors, with Ears adorned with Basso Relievos; and an almost infinite Number of Kitchen Utensils, and Instruments for Pastry; and what is scarce credible, an Oven was found close stopped, which being opened, had a Pye in it, in a Metal Dish, about a Palm and half Diameter, burnt to Ashes, yet retaining the Ornaments of the Pastry, which was carried

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" to the King. In the Bakehouse were found several Utensils, of Metal, and of Chalk. Of this there is no doubt, since we have such certain Proofs, and authentic Relations.

" There have been found several beautiful Columns of most precious Marble, two of which, about six Palms high, his Majesty has placed in the Oratory in his Palace; tessellated Pavements, &c. Many Things are lost, because the Fire of *Vesuvius*, which covered them, has either wholly or in Part consumed them, though of Marble or Brass.

" In the King's Museum may be seen Locks of all Sorts, Keys, Latches, Rings of Doors, Hinges, Arms, and what not? Cameos, Medals, Cornelians, or Gems, some engraved to Perfection; and others but indifferently done.

" It is not a Year since we had a Report in this Metropolis, of the finding of a Brass Book of four Leaves, with Letters engraved on both Sides, which contained the Dismissal of the Soldiers of that Place, where it was found, with small Clasps, &c. a Thing not in the Possession of any other Monarch; the Learned have not yet been able to peruse it, as the King keeps it locked up.

" The Inscriptions are the most valuable Pieces of Antiquity, as they inform us concerning the Places where they were found; here are the Names of the Emperors and the Theatre; among others they found last Summer a very large one, which mentions the Names of several Roman Families; and a Marble very long, and very broad. It seems M. *Bojardi* intends to publish it.

" There are Fragments out of Number, which cannot be put together, as they have been so ill treated and broken.

" The King appears now extremely jealous, and causes every Thing to be safely preserved; and there are several Rooms building under the Royal Apartments in the Palace of *Naples*, wherein these Antiquities are to be placed in Order, (but we know not when) perhaps with the Assistance of Persons skilled in Antiquities.

" Every one would be glad we could explain to Foreigners what Place this has been, where we now find such magnificent and precious Remains. But how is it possible to do that with Certainty? since the Mining is done so confusedly, and the Parts filled up that have been dug, on Account that there is a large Village over it, called by us *Resina*, and by the *Latins*, *Retina*. It is amazing to see the various Statues, especially those of the Emperors. It is true, we had *Vitellius* and *Nero* in our Theatre, to whom Statues might be erected; but here are in the same Place the Names of the Proconsuls *Balbi*, and the Statues of Women like Vestals, &c. about nine Palms high; so that no one is able to say, here was not a Temple, a Theatre, or a City, or a triumphal Arch in the ruined City; and the rather, as Ovens, Kitchens, culinary Vessels, Books, &c. have been found; a Point not easily decided: So that we must wait till some surer Vestiges can be found, and then

“ inform the Publick of the Truth. Besides, it may be necessary to reflect, that *Vesuvius* is a sad Destroyer, which ruins and burns up our poor but most pleasant Country. And who, among the most learned Antiquarians, is able from what has been seen, to discover or determine what this rare and magnificent Antiquity has been?

“ One Thing we have now discovered for certain, viz. that *Herculanum*, or *Herculanium*, *Ἡρακλῆιον* in the Greek, was in this Place, and not at *Torre del Greco*, as has been thought by us *Neapolitans*, and all the most exact Geographers; and among others, *Cluverius*, who saw those Places, having found that the *Herculanenses* erected a Statue to *Nonius Balbus*.

“ Those petty Critics, who have not read *Dion*, *Strabo*, and the lesser Geographers in the Original, but only in the Translations believe, and insist, that this is the Theatre which was destroyed in the Time of *Titus*, &c. as is said by our *Lafena*, a very obscure Writer, in his Book *de Gymnasio*, where he says, that it is rather believed that the Theatre was not in *Herculaneum*, but in our Royal City, or else in both Places. To decide this intricate Question would take up a Year, to consult the Greek and Latin Writers, who mention this Affair, and make the due critical Observations, and to clear it from the Confusion *Peter Lafena* has put it in, who merits Censure for every Reflexion he has made.

“ At present our King with a magnificence truly Royal, has begun to dig another vast Mine at *Cuma*, but a little exhausted, on Account that the Antiquities there are not so much covered by *Vesuvius*, as at *Refina*, or *Herculaneum*. They have found a Gallery here, with not a few Colossal Statues, one of which being taken up, proves to be a *Hercules* fourteen or fifteen Palms high, quite naked, and Part of his Legs and Arms are wanting. The Head and what remains, is no way inferior to the *Farnesian Hercules*. All our Painters admire it with Wonder. They have dug up from Time to Time several such Statues, which will be placed on new Bases, under the Arches of the Royal Palace of *Naples*. They have found some curious Basso Relievos, and two fair Inscriptions, one in Greek, which I interpreted, the other very difficult, in Praise of *Venus* in Hexameter Verse, which I made out, and read to the Abbot *Cassali*, and sent a little Copy to the learned *Apostolo Zeno*. Besides infinite sepulchral Inscriptions of Freedmen, which, if I have not all myself, I know where they are.

“ It is now past Doubt, that *Herculaneum* was at *Refina*, as it is said in the Itinerary of *Antoninus*, which fixes it six Miles from *Naples*; whereas *Torre del Greco*, which has been thought to have been *Herculaneum*, is called *Turris Octava*, because eight Miles distant from that Metropolis, and perhaps there was a Tower at every Mile.

“ I am informed by my Friends, who have read some of the Remains of the Inscriptions, that they found some very large Letters,

" to the King. In the Bakehouse were found several Utensils,  
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“ inform the Publick of the Truth. Besides, it may be necessary to reflect, that *Vesuvius* is a sad Destroyer, which ruins and burns up our poor but most pleasant Country. And who, among the most learned Antiquarians, is able from what has been seen, to discover or determine what this rare and magnificent Antiquity has been ?

“ One Thing we have now discovered for certain, viz. that *Herculanum*, or *Herculanium*, *Ἡρακλῆϊον* in the *Greek*, was in this Place, and not at *Torre del Greco*, as has been thought by us *Neapolitans*, and all the most exact Geographers; and among others, *Cluverius*, who saw those Places, having found that the *Herculanenses* erected a Statue to *Nonius Balbus*.

“ Those petty Critics, who have not read *Dion*, *Strabo*, and the lesser Geographers in the Original, but only in the Translations believe, and insist, that this is the Theatre which was destroyed in the Time of *Titus*, &c. as is said by our *Lafena*, a very obscure Writer, in his Book *de Gymnasio*, where he says, that it is rather believed that the Theatre was not in *Herculaneum*, but in our Royal City, or else in both Places. To decide this intricate Question would take up a Year, to consult the *Greek* and *Latin* Writers, who mention this Affair, and make the due critical Observations, and to clear it from the Confusion *Peter Lafena* has put it in, who merits Censure for every Reflexion he has made.

“ At present our King with a magnificence truly Royal, has begun to dig another vast Mine at *Cama*, but a little exhausted, on Account that the Antiquities there are not so much covered by *Vesuvius*, as at *Resina*, or *Herculaneum*. They have found a Gallery here, with not a few Colossal Statues, one of which being taken up, proves to be a *Hercules* fourteen or fifteen Palms high, quite naked, and Part of his Legs and Arms are wanting. The Head and what remains, is no way inferior to the *Farnesian Hercules*. All our Painters admire it with Wonder. They have dug up from Time to Time several such Statues, which will be placed on new Bases, under the Arches of the Royal Palace of *Naples*. They have found some curious Basso Relievos, and two fair Inscriptions, one in *Greek*, which I interpreted, the other very difficult, in Praise of *Venus* in Hexameter Verse, which I made out, and read to the Abbot *Cassali*, and sent a little Copy to the learned *Apostolo Zeno*. Besides infinite sepulchral Inscriptions of Freedmen, which, if I have not all myself, I know where they are.

“ It is now past Doubt, that *Herculaneum* was at *Resina*, as it is said in the Itinerary of *Antoninus*, which fixes it six Miles from *Naples*; whereas *Torre del Greco*, which has been thought to have been *Herculaneum*, is called *Turris Octava*, because eight Miles distant from that Metropolis, and perhaps there was a Tower at every Mile.

“ I am informed by my Friends, who have read some of the Remains of the Inscriptions, that they found some very large Letters,

" Letters, where they plainly read *THEATRO*, and the Architect *RUFUS*, who had built it.

" The Pit they have sunk runs eighty Palms deep, and is entirely covered with thick Bitumen, vomited out by *Vesuvius* at several Times; and this Place is more than five or six Miles from the Mouth of that famous Volcano. This Place is about a Mile from the Sea Shore. It is worthy Observation, that this Theatre and City of *Herculaneum* are covered with a Mass of Bitumen eighty Palms thick; and that this Shore, in the Time of *Titus*, was so many Palms lower than at present. What wonderful Eruptions of Fire and Stones!

" I had forgot to inform you that excellent Pictures have been found here in great Numbers, which were pared off from the Subterraneous Walls, and put in a proper Place for the View of the Professors, who admire the Beauty of the Colours, the Design, and the Expression of the Fable.

" It being represented to the King, that these Remains of Antiquity ought to be engraved on Copper, they were began by an unskilful Ingraver, and executed very incorrectly, wherefore the best Artist in *Rome* was sent for, and a handsome Reward assigned him, who being well versed in Designing, the Publick may soon expect the Pleasure of seeing Draughts of the Statues and the rest of the new Museum.

" They have found a most beautiful *Panthean* Hand, which will give some Exercise to the Lovers of ancient Learning.

" Among the Paintings which have been found, and are preserved by the King, are Representations of Buildings of a noble Architecture, in which are to be seen Windows with Panes, which have deceived some of our middling Antiquaries who reported them to be Glass, like ours; they may possibly represent the transparent Stones in use among the Antients.

" In fine, we may be able to enrich the Publick with various Notices, hitherto unknown, for the Illustration of the *Greek* and *Latin* Writers.

" While I am finishing this hasty Account, I am informed by Persons of Credit, that a few Days since was found an Etwee, much worn, containing all the little Necessaries for Sewing, as Needles, little Scissars, Thimbles, and other Feminine Implements. They have also found a large Statue of Marble, and large Pieces of Columns of fine Marble, which those who dig them fancy will prove very curious."

Upon these Considerations, nobody will deny, that the City of *Herculaneum*, raised in the present Times from the Depths of the Earth, hath most deservedly acquired those Congratulations, which you, most illustrious *Gesner*, have published in the Oration, wherein you celebrated the ten Years Solemnities of that Royal University. For it now appears by competent Witnesses, that *Herculaneum*, rescued from the Ruins of *Vesuvius*, will be of

Ad-

Advantage to Antiquity, History, Architecture, and every Species of Learning. Wherefore, most eloquent Orator, I applaud and congratulate you, and give all the Learned Joy, Farewel.

At *Brescia*, *March* 16, 1748.

P. S. But whether it may be of Use to fix the Epocha of *Noah's Flood*, that indeed I would not venture to affirm, nor to give my Vote in support of what that otherwise most learned Prelate of the Court of *Rome*, and, while he lived, my most dear Friend, *Francis Bianchini* wrote concerning that Matter in his Book, intituled, *Historia Universale provata con monumenti, e figurata con Simboli degli Antichi*. For by what means could either he, or any other, convince me, that all those Eruptions of *Vesuvius*, which at length swallowed up *Herculaneum*, were confined to such certain Periods of Years, every Ruin having heaped over it certain Pavements, as it were, either of Bitumen, or of Stone shattered by the Fire; the Number of which may assure us, at what time of the Deluge the Waters first covered the Herbage of that Earth? Now, according to *Bianchini*, since the Works of Nature proceed in a regular Course; and, as is evident, the two last Eruptions of *Vesuvius* (the Author means the more abundant ones, which were adapted for the laying those Pavements) were 1600 Years distant from each other; it is easy to frame an Argument, that just so many Years must have intervened between the two former; and, in like manner, the Number of as many of the same as may have happened, being certainly calculated by the Number of those Pavements, will be sufficient to ascertain the *Æra* of the universal Deluge, whose Waters first settled upon the Land, which was covered by all those Pavements, and afterwards retreated, that the former Face of the Earth might appear. Thus far *Bianchini*. But I am almost inclined to think that Fever-like Succession of Vomittings of which he speaks, a romantic Error; and the rather because, according to the Quantity of cast-up Matter, there must be either a greater or less Proportion of Time allowed for the same, neither do I believe, that the Number of those Pavements can be incontestably determined. Wherefore I am of Opinion, that my Brethren of the University of *Paris* dealt very favourably, when, upon a Report of *Bianchini's* groundless Assertion, they absolutely forbore censuring it. *Hist. de l'Acad. T. IX. p. 19, & Seq.*

F I N I S.



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